

# Arts AND Decoration

SEPTEMBER 1932 • JOHN HANRAHAN, PUBLISHER • PRICE FIFTY CENTS





# Stairway Carpet *is always on* DRESS PARADE

Step-by-step, as you mount the stairs, your stair-covering "marches" before your eyes. Does it pass inspection, or do you have that "something-should-be-done-about-it" feeling when it becomes apparent that the newness has gone, never to return?

It is really a rigorous test of a carpet's worth to place it beneath the crush of climbing foot-steps—and to expect it to look fresh, and soft, and inviting . . . month after month, year after year.

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Envoy colors cover the range of the newest decorative shades—many of them are obtainable in no other broadloom. For Envoy has been created for an exclusive market—its cost and price are the highest of all Magee Carpets. Specify Envoy and know the luxury of this finest grade of broadloom.



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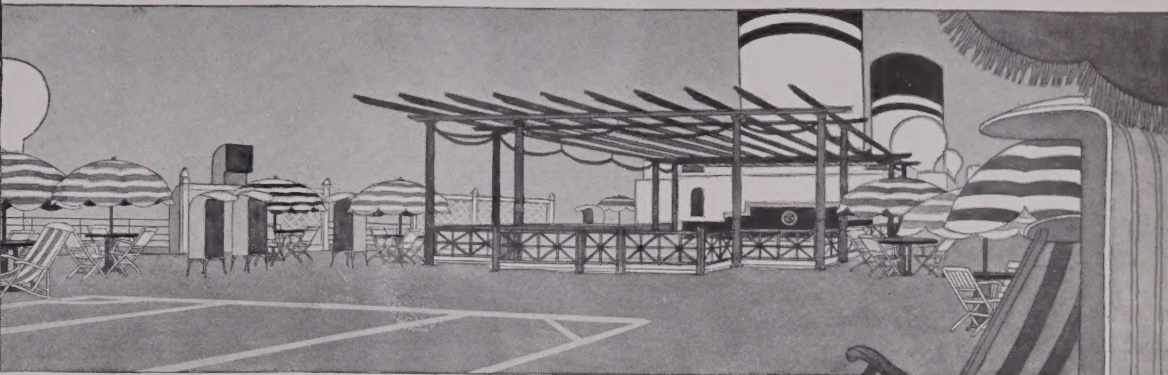
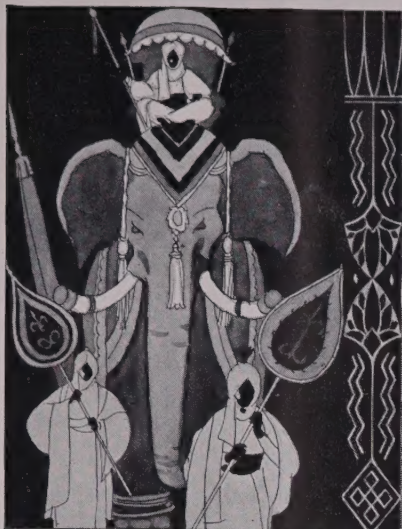
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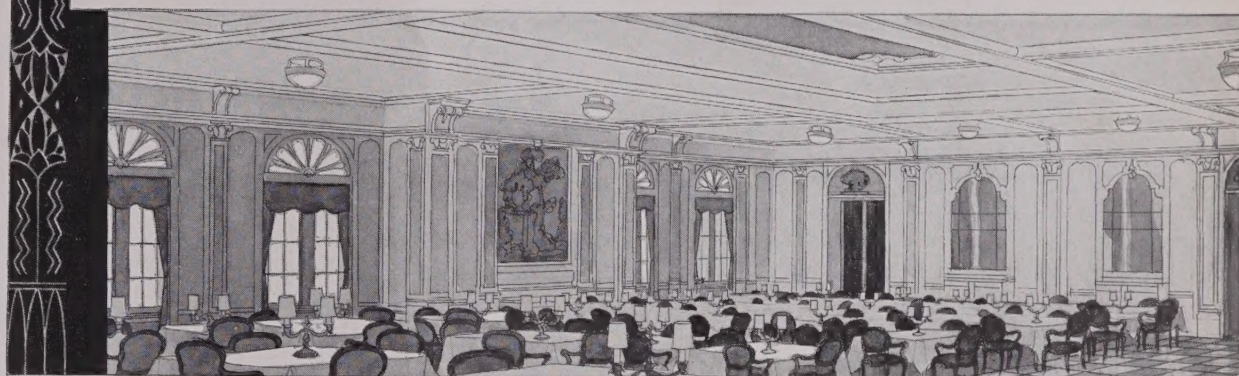
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## ARTS & DECORATION Defines Its Point of View

### Decoration is Dynamic

**D**ECORATION is the starting point for a scheme of living—and a setting for that scheme through the years. Decoration did not antedate civilization, but was coincident with it. After barbarism, came a more established order of living. First, architecture announced a greater style in personality, and following that, the interior of the home (the castle) changed its character. Rugs superseded damp rushes on the floor; tapestries woven by lovely ladies hid bleak stone walls, fireplaces moved back from the center of the room to the corners, and chimneys came to birth. Dogs were banished, and the ladies who made the tapestries took their place at the dining borders.

Then truly there was a change in the status of social standards as expressed in decoration. And in turn, in swinging around the circle, decoration established more advanced standards of living. Thus in its true sense decoration has never been static or a merely surface state. When unfortunately superficial it soon ceases to express or influence life. And right here we feel the difference between decoration and ornamentation. Through the ages decoration might easily be defined as visualized history of social existence. A woman can keep the truth about herself out of her words, out of her eyes; but not out of the decoration of her home.

Hence, for those who know that the planning and the decoration of a home is directly related to living in that home, decoration must take on a deeper significance. Harmonious decoration becomes for these people a background for the whole pageantry of social life.

For instance, a woman whose plan of life is somewhat dignified, elegant, with traditions, could not with any degree of happiness entertain her friends at dinner parties or teas or musicales against a background of ultra modernistic sophistication, or in a surrounding that was flippant or tawdry. She would not be at home, her hospitality would lack spontaneity, she would be less happy and her guests less delighted. On the contrary, this very younger and charming generation who wish to take life with great lightness and speed and some cynicism, do not want Georgian surroundings for their dances or the Italian Renaissance to frown upon a late buffet supper. They want informality whether it is modern or not; they want a certain simplicity so that they advance toward the gayety of their social existence with a free hand and a high heart; no worry about decoration or servants, and everything in their spirits and in their material background making for complete freedom. I can imagine this generation in rooms with very comfortable chairs, very low couches, very warm, rich colors; rooms in fact that the banished dogs might return to, and always immensely gay and luxurious.

ARTS & DECORATION assumes for its province decoration in this wider sense; decoration as an appropriate background for many phases of charming existence; an existence that runs the whole gamut from a gentle, wistful Victorianism

of the older generation to the almost strident note of whimsicality, fearlessness and self-absorption of the younger. But ARTS & DECORATION will no longer limit its scope to a report and interpretation of developments in the field of decoration alone. Our interest in decoration is as a personal background closely related to all the wider diversions and entertainments of those men and women who live most graciously. And this decoration will reach into every part of the home, out to the utmost ends of the garden, and through all the delightful sports that the home and garden offer an opportunity for today.

Just as decoration itself implies something more than furnishing, draperies and what is loosely called "effects", so ARTS & DECORATION now enlarges its boundaries to embrace music and the theatre, games and play, travel, the dance and the arts—to include, in short, all of those pursuits and diversions which a rounded living program today implies. And so as we have already said, ARTS & DECORATION will fuse into its new editorial program not alone the newest and the best that is in vogue in the field of decoration, but the latest word of those gayeties and graces of living which are the charm of our civilized and sophisticated existence. It will not be made alone for people who create a delightful individual beauty in their homes, but for the friends who will share this beauty and pleasure.

Inspired by the ever-increasing interest of our readers in well-rounded living programs, the content of ARTS & DECORATION will henceforth cover a wide and fascinating range. The arts other than decorative will be all related between the covers as they are related in actuality, and it is our sincere belief that there will always be groups of modern-minded Americans who will respond to a magazine which feeds directly into their interests in the colorful amenities of modern existence. A younger group of writers are bringing to these pages already a fresher, gayer note. You will notice that our articles are shorter; more swiftly paced. The magazine will continue to be most luxurious in illustrations, its pictures will be many, varied and arresting, and most stimulating in the ideas they offer for decoration and entertainment. In the future, as in the past, ARTS & DECORATION will be an authority on the decorative arts, but its articles will be written in the lighter mood—enthusiasm will characterize its presentation.

If we are not mistaken, and if you are amongst those whose eye is caught by the reproduction of a magnificent interior or an old-fashioned country fireplace, if your imagination is fired by the lively description of new modes of amusing entertainment, if you are interested in the latest and greatest singers, the newest and most vital writers, the canvas that is the sensation of the hour, the dancer who creates fantastic enthusiasm, then may we invite your attention to the forthcoming issues of ARTS & DECORATION.

MARY FANTON ROBERTS, *Editor*



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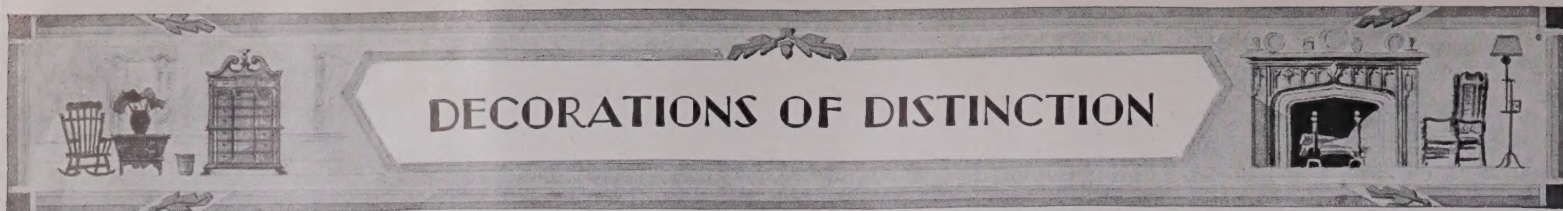
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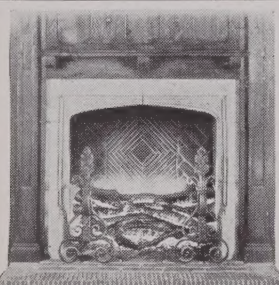
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Recommended by Press; Society Women; *The Christian Science Monitor*, June 9, 1925, says: "Mme. La Mers, Expert in Fabrics—is warmly recommended by Assistant Curator of the METROPOLITAN MUSEUM OF ART."

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## From the Smart Shops and Antique Galleries

By ELIZABETH LOUNSBERY

**T**UBULAR chromium-plated steel furniture is featured by Thonet Bros., in many attractive designs planned for a diversity of uses.

These are constructed along essentially modern lines and upholstered in hand-loomed fabrics of rough weaves and broken plaids. As such they adapt themselves especially well to game and sun rooms, masculine dens or breakfast rooms.

Outstanding among the newer designs are a book stand consisting of four glass shelves and a tea wagon with a removable black wood tray top. A child's set of table, armchair and sidechair is upholstered in blue, and there is a variety of bar stools of different heights.

Among the accessories, the umbrella-holder shaped like a stirrup



Sled-type chromium-plated tubular armchair with hand-woven covering. Chromium vase and table with black top. Courtesy Thonet Bros., Inc., 33 E. 47th St., N. Y. C.

skin. This is so treated as to flatten out its normally pebbly surface into a smooth ivory-like texture, and is prepared in a variety of colors, such as soft green and pale red. The natural rough finish can also be had, if preferred.

Among the hand-tooled leather imports are complete memo sets in cases, picture frames, and Social

Register and telephone book covers to match. French perfumes and women's street bags are other items.

**D**RAPERY fabrics including chintz and solid-toned materials, distributed through the decorators and decorating departments by Ronald Grose, Inc., denote a growing tendency, this season, toward the plainer weaves. Notable among these are sun-fast rep and



Black morocco writing folio with chromium hunter motif. Red leather telephone book cover and memo pad; "shagreen" cigarette box. Courtesy C. W. Davenport, 366 5th Ave., N.Y.C.

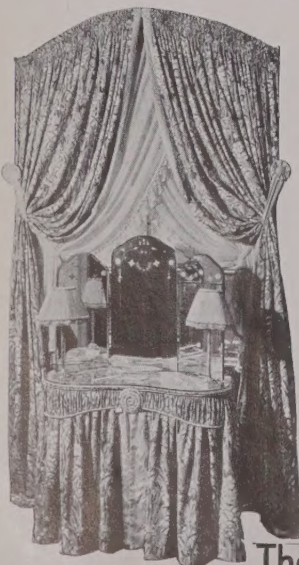
and a counterpoise lamp that may be balanced on the edge of a table for cards or reading are innovations.

**L**EATHER accessories for the desk, the smoker and for other personal uses combine to make the comprehensive stock at C. W. Davenport's distinctive.

Especially smart are the articles done in "shagreen"—real shark

suède cloth. The latter is obtainable in twenty-five colors most desirable for furniture coverings, card tables and even bedspreads.

For the modern room, the rougher weaves have preference, together with the rough-finish plaid cotton fabrics in warm tones, and plaid rayon rep. A new sash curtain material, Grenoble gauze, is shown in a choice of fifteen colors; also cotton taffeta, suitable for casement windows, as well as bedspreads. White still obtains as a popular choice of color with blue gaining in favor in heavier fabrics.



Sunfast Glazed Chintz Curtains, lined, suitable for living room or bedroom  
Per pair . . . . \$15.00

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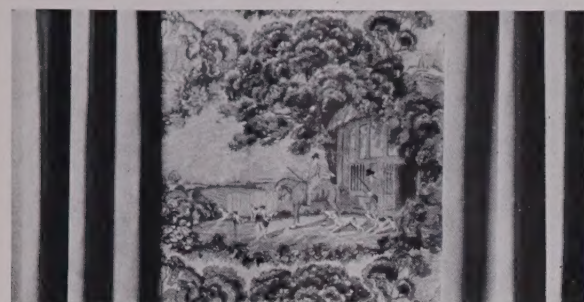
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## DECORATIONS OF DISTINCTION



**DECORATIVE** accessories now supplement an important showing of overstuffed chairs and sofas with slip covers, made in a variety of colored chintzes, at Olivette Falls, Inc. These and dressing tables may be purchased with the furniture or separately, if desired, or can be ordered in any size, reasonably priced.

Copies of old French wallpapers are also to be had, so that one may visualize a complete interior with-



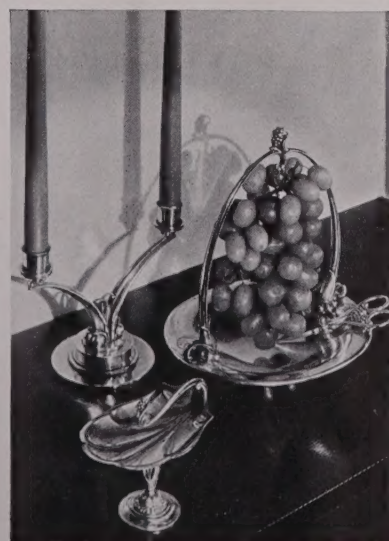
All-white French china tea service and milk glass vase with diminutive artificial white roses. Courtesy Olivette Falls, Inc., 571 Mad. Ave., N. Y. C.

Below—Handwrought silver candlestick, compote, grape dish and scissors. Courtesy Georg Jensen Handmade Silver, 169 W. 57th St., N. Y. C.

in the shop, with all the ornamental incidentals at hand. Feeling that a silver lamp functions quite like a mirror, in a room, in introducing pleasing highlights, Miss Falls has acquired a collection of old silver bases converted from coffee urns and oil burners, as well as smaller modern silver lamps. With these are especially designed shades.

Several new varieties of artificial flowers have been added, such as pink chrysanthemums, pompons, white dahlias and flaxinella, canna plants and scabiosa.

**HANDMADE** silver with the enduring beauty of the work



Semi-glazed chintz, and tomato-colored sun-fast cotton rep. Courtesy Ronald Grose, Inc., 2 W. 46th St., N. Y. C.

of Georg Jensen may fittingly become the heirlooms of the future. In this is reflected the grace of line of the silver of past generations combined with the inspired motifs from nature that this master silversmith introduces into his work. The grace of hanging grapes and vines, delicately turned tendrils, matured pods bursting and shedding their repressed seeds have found their way into his designs of larger table pieces with consistent motifs such as the acorn pattern adapted to the accompanying flat silver and appointments.

Jewelry embodying the same feeling and accessories for the desk and dressing table supplements this comprehensive collection of handwrought work.

**DECORATIVE** items of modernistic inspiration, so long identified with Rena Rosenthal's shop, are to be removed during the month to her new address, 485 Madison Avenue. These will be supplemented by many new items, including an effective Lobmeyer crystal table service, in original shapes, designed by Vally Wieselthier.

This service is of the most delicate glass—as graceful as it is fragile. With it a heavy bevel-edged, irregular-shaped mirror plateau is used, and on this are placed a low, footed bowl for a few exquisite roses and a tall goblet-shaped vase, likewise for flowers, as a center decoration.

A complete dinner service of

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To those who are planning to pass the Fall or Winter in their country homes, we suggest the use of Franklin Stoves for securing greater heat.

Catalogue "F-2" showing a number of reproductions of interesting old stoves, from \$30.00 to \$100.00, sent upon request. We will be glad to consult and advise on your particular problem.

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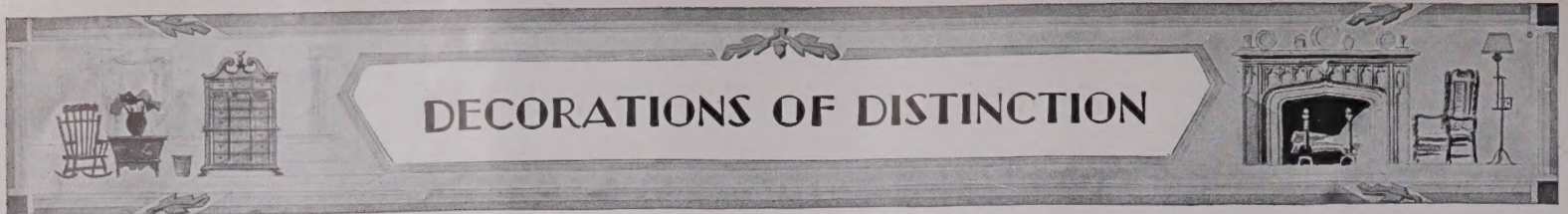
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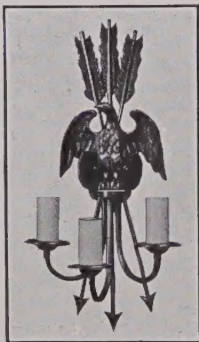
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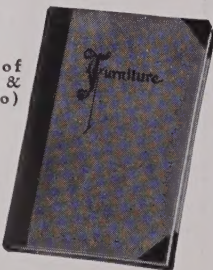
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CENTURY FURNITURE CO.  
48-I Logan St., Grand Rapids, Mich.



Chromium salad plates with etched motif and glass linings; red spiral glass bowl; white pottery vase. Rena Rosenthal, 520 Mad. Ave., N. Y. C.

Below—Section of painted wall panels, "Old Philadelphia Street Scene," by Elsie G. Bell. Courtesy Ewin & Ewin, Inc., 667 Mad. Ave., N. Y. C.

white porcelain banded with narrow, greenish gold stripes has also been received, and the daintiest chromium salts and peppers, in the form of flowers, distinctly new. Engraved copper pictures with figure subjects and a small three-cornered individual cocktail tray are other items of interest.

**P**ERIOD decoration embodying the best of the 18th Century French and English is represented in the work of Ewin & Ewin. Their interior treatment has unflinching appeal in its characteristic restraint.

For example, an entrance hall recently decorated in a New York apartment shows walls paneled in a Chinoise wallpaper in grass-green and gold, with a single gold line outlining the molding and a green rug on the black floor.

Upon a console was placed a low glass bowl on a gilded base, filled with roses, cut from their stems, and lighted from beneath. Along the opposite wall is a bench with a greenish gold velvet cushion.

In the work as shown in the wall



panels, illustrated, executed by Elsie G. Bell, any type of interior may be carried out.

**I**NVISIBLE mending and artistic reweaving of all fabrics that have been damaged by moths, burns or tears, is executed by the Le Mers Studio, where for years this has been studied.

Whether the fabric or lace be old or new, or the embroidery of the most difficult pattern and elusive coloring, here, in this veritable needlework repair hospital, it may be restored to its original beauty. This is indeed a consolation in consideration of the many household articles, ranging from a valuable tapestry or a cherished piece of needlepoint, to an exquisite table cover, that are overtaken by the ravages of time or accident. Beaded bags are likewise reconstructed.

**"PLUMBING furniture"** in a new design is created by the Excelso Products Corporation. The "Vanadoir" represents the com-



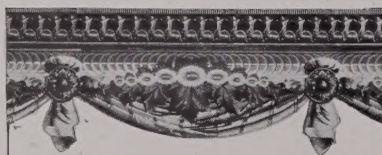
bined conveniences of a well-appointed dressing table with a lavatory without detracting from the drawer and cabinet space or usefulness of the former.

Concealed in the center of the table, below the mirror, is a vitreous china lavatory of unique design, in which hot and cold water flow, controlled by handles on the front or apron of the lavatory. The "Vanadoir" is wired throughout for every desired electrical necessity, from a cigarette lighter to a curling iron, and is built of the finest furniture steel, fully insulated

Linen and lace banquet cloth with one burned medallion invisibly rewoven. Courtesy Le Mers Studio, 345 W. 58th St., N. Y. C.



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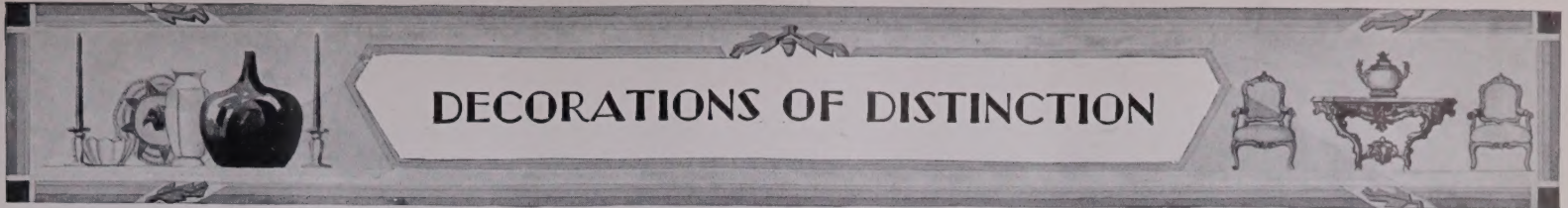
Hand Blocked Wallpapers

Chintzes—Decorations

CHICAGO

SAN FRANCISCO





DECORATIONS OF DISTINCTION



"Vanadoir" or combination dressing table and concealed lavatory, of furniture steel in color combinations, with complete plumbing attachments. Courtesy Excelso Products Corp., Buffalo, N. Y.

room. They quite solve the problem, at this season, of providing an attractive and appropriate way for serving nuts.

**FURNITURE** stressing value in good design is the aim of the Erskine-Danforth Corporation, as exemplified by the copies of famous pieces they have made, such as the Gillingham armchair, available at the cost of about one-fiftieth of the original.

Dining tables, copied from the old, they have also adapted to present-day use with sliding, extension leaves. Complete 18th Century English living room reproductions and all the requisites for

to prevent metallic sound. It may be finished in any desired color, including natural wood grain.

**WALNUT** decorative articles made from the wood and ornamented with the embedded skeletonized halves of the nut, as introduced by the American Walnut Mfrs. Ass'n, are distinctly new. These are available in ashtrays and nut dishes that show with what skill the walnut has been adapted as a decorative motif and how fittingly it lends itself to such a setting. Interspersed with metal accessories, these bowls make a pleasing contrast throughout a

Right—American walnut ashtray with halves of walnut shells embedded in rim. American Walnut Mfrs. Ass'n, 616 Michigan Ave., Chicago, Ill.



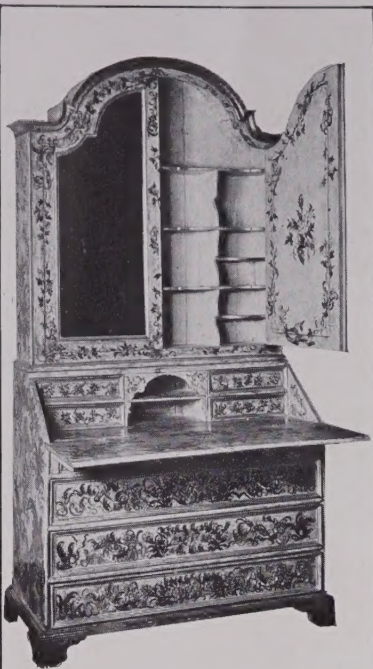
Below—Reproduction mahogany chair and Duncan Phyfe dropleaf table. Extends to seat 8. Erskine-Danforth Corp., 383 Mad. Ave., N. Y. C.



the bedroom, including Early American cherry, pine and maple, are also to be had.

A department covering draperies and curtains supplements the stock of furniture, where only the cost of the material is charged on orders executed in their workrooms. Carpets and a comprehensive selection of office furniture are also available. The French Provincial bedroom pieces, of the old French farmhouse type, show adaptations in maple and white walnut for present-day requirements.

In addition to the furniture displayed in their showrooms, Erskine-Danforth are constantly working on examples to meet specific needs. They also provide appropriate decorative incidentals such as mirrors; old color prints framed in black glass; some well-chosen lamps like the illustrated on this page, with a silver base and silver-decorated parchment shade, and distinctive pieces of pottery and porcelain.



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"BOY WITH SHELL"  
Height 48 inches

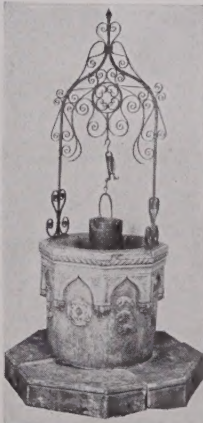
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Bas Relief by David K. Rubins—Awarded Sculptor's Prize in 1931 at American Academy in Rome

Courtesy Architectural League

## Contents · September, 1932

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PHOTOS BY OLIK DURYEA

## Light Through Gothic Windows

MULLIONED windows not only filter and soften the sunlight, in this apartment decorated by Diego de Suarez, they stand as barriers between the Renaissance and the Steel Age. Outside, the sun on New York—inside, the splendor falls on mellow gold damask, walls of powder blue and a long refectory table. The old doors are from Granada, and the chairs in the drawing room on the opposite page are, antique Spanish, as is the table





*Diego de Suarez—Architect and Decorator*

## 500 Years Behind the Skyline

**The Renaissance Apartment of the Horatio Shonnards Succeeds in Slipping Quietly into the Past**

**T**HE skyline is too much with us. After admiring it from every summit in Manhattan, from down the Bay and from Yonkers, we find it a little bit ubiquitous. It insinuates its inspiring view into every window, and has become as constant and banal a topic of conversation as the weather in an English novel.

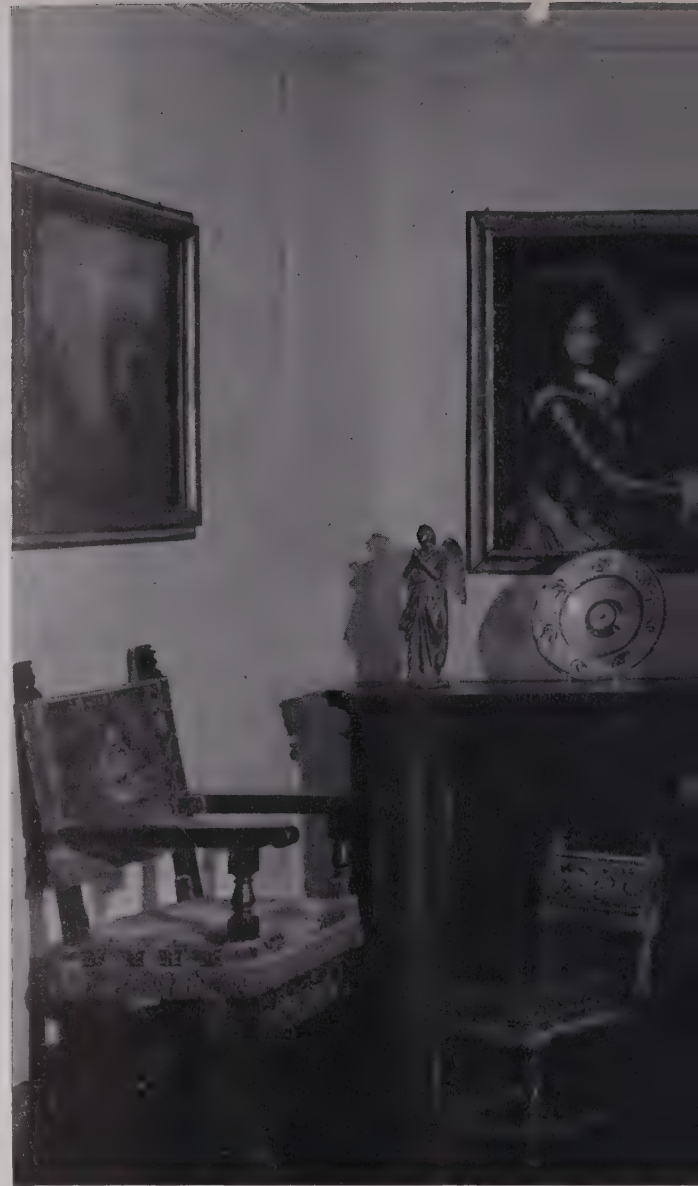
All this may not have been in the mind of Diego de Suarez when he designed the Renaissance apartment of Mr. and Mrs. Horatio Shonnard—yet his first concern was the windows, windows calculated to eliminate the skyline, or, in fact, to keep out the entire twentieth century. And they do. Outside, automobiles rush the traffic lights; the sun flashes on the chromium tower of the Chrysler building—the same sun diffused so softly through the small leaded panes. But the outside world is forgotten. One forgets, too, that this is only an apartment on Park Avenue, and not some palazzo belonging for hundreds of years to people whose names ended in -i and -o.

Mullioned windows of antiqued Zenithern, into which have been set leaded casements, screen the usual double windows of the ordinary city apartment. Light streams through Gothic arches, and is caught up in the brilliant colors of the draperies. Italian brocades and brocatelles, in rich reds, blues and golds—they offset the cold gray of the stone, and the dead white of the plaster walls.

Against such a background have been placed some of the finest 15th and 16th Century antiques in New York. They have been collected from all parts of Spain and Italy. The carved wooden doors came from the old palace at Granada when it was demolished, and once swung to the touch of Spanish grandees. There are a dozen or more priceless 14th to 16th Century armchairs, part of the famous Gomez Acebo collection, of Madrid, and some from the collection of the Marquis de Valverde. In the music room and library are a pair of panels done in tempora by Panini originally for the royal palace in Bologna.



THE corner of the drawing room, below, shows clearly the beautiful detail of the carved chair in the foreground. It is of the 17th Century, originally part of the Gomez Acebo collection, and still retains its antique red velvet upholstery, although the dark wood has taken on with age the lovely quality of old bronze. The plate on the table is Italian Majolica, many bits of which are used to lend splashes of color to the somber dignity of the room



They have charm, these old things, produced in an age when the grand manner needed no apology. Even today, they are not afraid to be stately—and that, in a way without being sombre or without making a modern feel like a piece of ectoplasm projected from somewhere else. Perhaps it is the graciousness and comfort of the arrangement.

The old doors contribute their bit. No one could look through their dark arabesqued panels, thrown wide, into the dining room, without a sense of something generous and inviting. The dining room, with its walls of a vivid blue, somewhere between a powder blue and the intense Italian sky; its soft yellow damask curtains, and chairs in the same damask; its Gothic windows at the end of a long refectory table—just to look at it is enough to convince one that dining is still an art, or can be.

The very colors themselves revive the abundant life of the Renaissance. Many of the old chairs are covered with their antique fabrics, and they stand out with time-softened beauty against the white walls of the drawing room and hallway. In one of the bedrooms the combining of the ancient colors with the new background is carried out to unusual effect. The room is built around a splendid old Florentine bed, such as any number of Dukes might have been proud to rest on. It has the original headboard and coverlet of antique velvet—dark, rich olive green in color. The walls are orange—the exact complementary shade for that particular shade of green, and the curtains repeat in brocade the same green and orange.

There is just enough blending of periods to be restful without confusion. The library, paneled in the Louis XVI manner, and the Baroque music room  
(Continued on page 57)





**H**ERE in this end of the drawing room, above, one appreciates the striking effect of dark old woods against white walls. The draperies are deep rose and silver, and the chair on the extreme left is covered with especially perfectly preserved antique yellow velvet, with frame of old oak

**T**HIS lovely little music room is in charming contrast (right) with its ivory and gold Baroque furniture upholstered in old yellow brocatelle. The walls are a soft rose, the vases are Chinese porcelain—in all a perfect setting for the rare tempora Panini panel on the wall







## The Library and a Spanish Bedroom

THE other Panini panel, companion piece to the one in the music room is set in the Louis XIV boisserie of the library above. The bedroom below is dominated by the unusual old Florentine bed, its olive green antique velvet headboard and matching coverlet





# The Grace of Modern Glass Design

Every Piece of Steuben Glass Is Engraved by Hand Under the Scrutiny of Keen Wise Eyes, Trained to Detect Imperfections

By ELIZABETH M. BOYKIN

**W**E have been reverent before the exquisite modern glass that has come from the hands of craftsmen from France and Sweden, from Austria, Czechoslovakia and Italy. The rhythm of form, the simple perfection of ornament, the respect for fine flawless crystal, these have been the characteristics we associated especially with the contemporary glass that came from Europe.

It is with unexpected pleasure that we recognize equal distinction in modern Steuben glass. It is with curious delight that we learn what genuine skill is employed in making them. As in all things depending on their handmadeness for their charm, detailed motifs are executed with utmost precision. Each artist worker has devoted many years to his little copper cutting wheel and those to whom the finer pieces are entrusted take the pride of medieval craftsmen in their work. Every piece is mouth-blown and engraved by hand; every piece is of metal that has endured the scrutiny of keen wise eyes, trained to find and discard minutest imperfections.

But the most skilled and loving workmen rely finally on the grace of the design which they interpret. The creation of themes worthy of the modern Steuben craftsmen and the degree of perfection that has been achieved in the glass itself was the task of Walter Dorwin Teague. He came very literally into the workrooms and developed his ideas by closest coöperation with the workmen themselves. After the forms had been evolved in their final stage of sincere flowing simplicity, Mr. Teague drew the designs themselves right on the glass with an oil crayon and watched the engraver at his copper wheel cut the delicate pattern into the glass. Again and again the two patiently made new pieces, each slightly varied, slightly better, they thought, until the perfect one had been created, perfect in proportion, in mood, in technique.

Modern this new glass is in spirit and yet it is not bizarre. Its ornamentation is uncomplicated, casual,

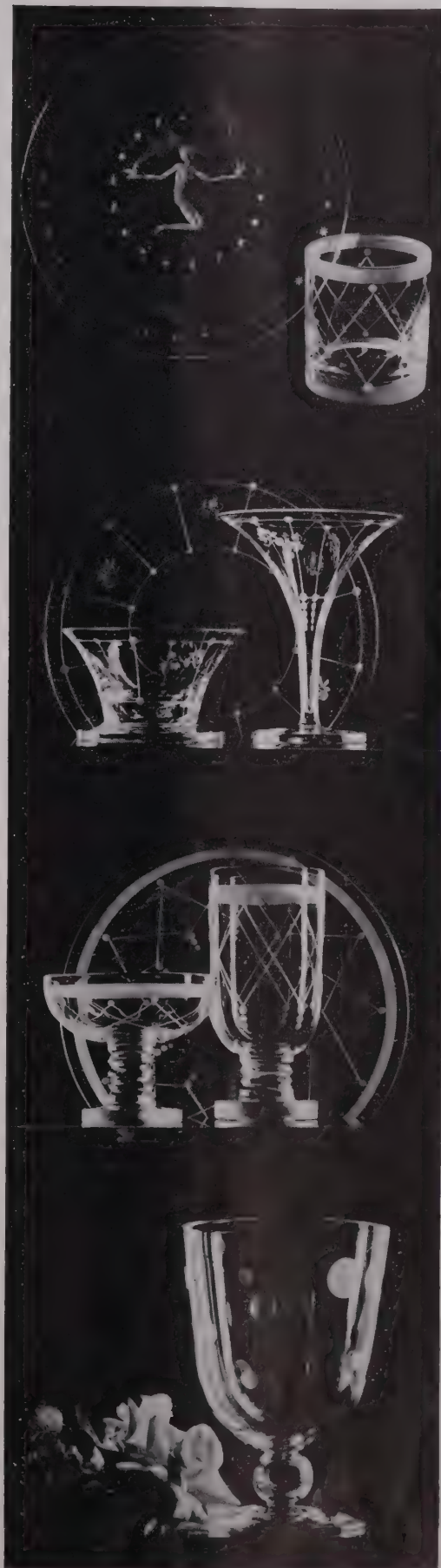
not in the least restrained for all its simplicity. Lithe movements, refreshing subjects, compositions almost musical in their swing and gayety establish the unquestioned contemporary style of this glass, but for all of that, it recalls somewhat the feeling of Empire décor in its dignity of spacing and subject treatment.

In comparing this new Steuben glass with the modern pieces of Orrefors, Lalique, the Viennese group and other celebrated European craftsmen, perhaps we should likewise make the distinction between it and them. Modern Steuben has the same skilled workmanship, the same artistry of design, the same illusive quality that makes them as modern, but it is quite as decidedly American as Orrefors is Swedish, as Lalique is French. It expresses our acceptance of contemporary design in much the same way that Cappelin glass interprets the modern impulse of Italy, an impulse definitely affected by the new trends yet translated into lush symphonic forms that catch the very beat of Italy today.

The Viennese glass designers, notably, of course, Josef Hoffmann and Matilde Flogl, have expressed no more truly the mood of that pleasant city than has Mr. Teague reflected in the patterns of this new Steuben glass the tempo of American decorative arts, the direction of our national taste. It is not exotic and yet it is animated by the interest we have in new and not entirely understandable forces that are changing our conceptions of art and design. Even our uncertainty might be read into the variation of motifs that distinguishes a large collection of this modern Steuben glass on exhibit in New York. There are geometric designs and there are naturalistic figures; there are stars and stripes and polka dots; there are flowers and leaves and conventional bandings; all are used so delicately, and with such a nice respect for the medium for which they are adapted that the variety of the motifs seems curiously right and intelligent. Here

*(Continued on page 59)*

**A**T the top of this column the plate carries the Intaglio pattern, engraved with all the skill of Old World craftsmen, a cocktail glass which could not be blown in a mold. Next, bowl, champagne glass and plate in "Riviera" pattern



**I**N the third group are glasses and tea plate in the "Saint Tropez" pattern with frosted bands and a delicate design of interlacing lines and dots. Stems are cut in a notched pattern. The vase at bottom has a pattern of irregular frosted circles





PHOTOS BY SHOOK-GEFFEN

## Cornering the

CORNERS are social things. That itself should explain the prevalence of shoppes called "cozy corners" and tea rooms with "ingle nookes." The Chaucerian spelling may choke you, and you may cry out at the crimes committed in the name of Atmosphere—but you have to admit that the idea is perfectly sound. Corners *are* friendly things.

The idea is so sound that you can tell a great deal about a home just from its corners. Take those on this page, for instance. They are in the apartment of Mrs. Thomas D. Heed, 53 East 66th Street, and one does not need to be a Philo Vance to deduce from them the Early American charm of the whole place.

After all, nobody ever really saw an entire room at once, not even those fabulous schoolmarms reputed to have "eyes in the back of their heads." We get our impressions bit by bit, fixing first on this focal point and then on another.

Long ago, our practical forebears devised such things as corner cupboards to take away the severity of plain unadorned right angles. They created grandfather clocks, as if especially for the turn of a staircase, or to stand sentinel in a hallway. This corner culture is an old art. That is a reason, perhaps, why the ones here are so successful—the antiques them-



A CORNER cabinet is the completest answer there is to the corner problem, and this one is of old Pennsylvania pine, in spirit with the old pewter and lustre on its shelves, warming pan, tripod table and sampler. The group above has a nautical air; the old pine tavern table was made in Pennsylvania around 1790





THE picture on the left shows just one of the charming things you can do with a screen, particularly if it is an antique of Chinese lacquer, about 150 years old, such as this. It forms a gay background for the rather chaste lines of the Connecticut writing-desk and ladder back chair. Groups in this collection arranged by Mrs. Palmer Cox, of Eighteenth Century, Inc.



## Bright Ideas

selves have had plenty of experience in such situations.

And then there are the synthetic corners—they are even more of an art than the others. Geometrically they are only straight lines, but our definitions are more elastic than Euclid's. What counts is the grouping, and the feeling of unity one gets from it, not two walls in juxtaposition.

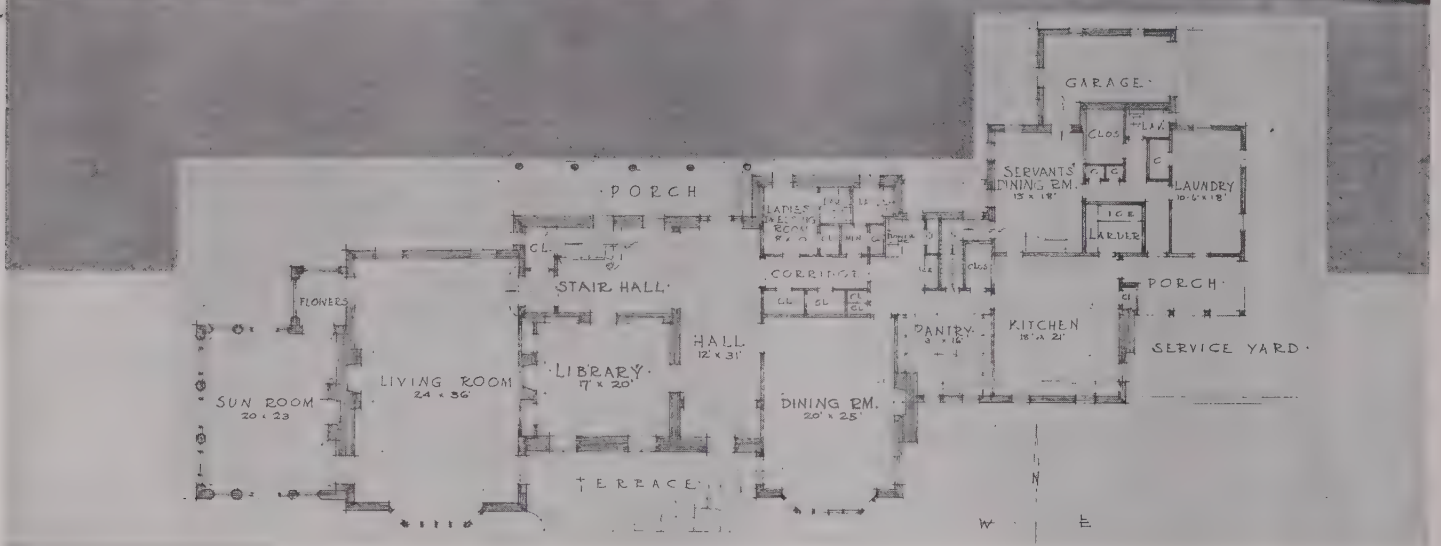
What counts, for instance, as you glance at the old Pennsylvania pine tavern table in the photograph opposite is that you see the table with its nautical print above it, its old firearms, its globe, ship's lanterns and roses, as a unit. You are conscious of the kinship and the balance of the objects, and of the Hitchcock chair adding just the right touch of detachment. And again, right, a bowl of flowers is the spiritual link between the old wedding chest and its figured wallpaper background.

Often enough a screen turns the trick. Placed beside a writing desk it gives a sense of seclusion which is almost an invitation to write. It takes the abruptness off of a doorway, it furnishes a colorful background. Besides, a screen is practically guaranteed to upset all the rules of geometry in this matter of corners, doing everything from trisecting the angle to boxing the compass.

THE vista above through the arched doorway is dominated by the friendly old grandfather clock, which told time first for the Curtis family of Ashford, Conn. around 1790. The wallpaper is a modern design, "Old Mill," antiqued and shellacked. At the right, an old carved oak wedding chest makes a nice detail







PHOTOS BY VAN ANDA



**T**HE approach to the home of Mr. and Mrs. J. Wright Brown is through woods and fields and the estate extends along the Shrewsbury River over 100 acres. From every window there are views of refreshing beauty. The interior of the house is equally informal. It was decorated by Thedlow around the nucleus of good mahogany in the owner's possession. The flooring inside is random width oak. The stairway is typically Colonial and the walls are painted with historic scenes of Monmouth County

**L**EF—A view of the terrace and the terrace wall which was in existence before the house was built and controlled the location of the house. The materials used in the building of this home were local stone, whitewashed, brick and hand cut shingles, and a roof of black Pennsylvania slate of medium thickness. The planting is quite new and yet there is an effect of years of growth in the box court and in the tree standing close to the end of the house





## In Whitewashed Stone

Polhemus & Coffin, Architects

**T**HIS Colonial type of house is exceedingly informal in design, with large rooms and ample space throughout. It overlooks the Shrewsbury River and the view extends on to the Atlantic Ocean





"Our inspector reports that your foyer now contains two thrones, one bureau (bad condition), fat man grinning lamp, set old sleigh bells, one kimono on wall . . ."

DEAR Mr. Wellman,  
I must ask you to do something *right away* about the little foyer outside the door of my apartment at 89 East 86th Street. When I moved into the apartment, I furnished it *very adequately* with two handsome Renaissance chairs, a little sixteenth century credenza and a wall hanging of Italian brocade. Since Mrs. Shaw moved in across the hall, she has been cluttering it with cheap Chinese ornaments, very shoddy and not *at all* appropriate for a foyer. Will you please see that they are removed immediately? I am sure you are anxious to preserve the present pleasant appearance of the foyer and that I can depend on your cooperation.

Yours truly,  
Martha Bristed.

Douglas Wellman, Real Estate.  
Please Mr. Landlord,

Will you have the electrician arrange another electric plug in the foyer outside my apartment at 89 East 86th Street for my Chinese Buddha lamp? Jo, the porter, tells me that when my temple bells are attached to the ceiling fixture the hall will be plunged in total darkness. Will you do this at once?

Lola Shaw.

Dear Daughter,

I do not want you to bring the children over for a few days. I have been having a *most unpleasant* time with *that woman* across the hall. She has pushed my credenza way over in a corner of the foyer and set up a perfectly disgusting half-draped figure, sitting with a light in his stomach on one of those nasty Atlantic City teke wood stands. I think it is *just as well* that the children do not see it. Sigrid tells me that a man has been out there all morning measuring the wall space, and I *dread* to think what that may mean. Where is that Della Robbia plaque that I let you have when you were married? I think it would be too lovely

# A Little Decoration

May Be a Dangerous Thing When Three  
Enthusiastic and Imaginative Amateurs  
Turn Their Varied Talents to the Embel-  
lishment of One Small Apartment Foyer

By FRANCES McFADDEN

hung just over my little credenza. Do have Martin bring it over to me right away. I'll let you know when it's advisable for the children to come.

Mother.

Mrs. L. Shaw  
89 E. 86th St.

Dear Madam:

The embroidered mandarin coat which you intend using for a wall hanging in your foyer will be delivered to you tomorrow, mounted and ready to be hung. Am glad to say that it measures exactly the length you specify to fit your wall space.

Very truly yours,  
Manamaka and Bros.

Daughter,  
Send that Della Robbia over *at Once*.

Mother.

Douglas Wellman, Real Estate.

Dear Sir:

Our inspector reports that the furnishing of the foyer on the fourteenth floor of your building at 89 East 86th Street does not conform with the fire regulations. It now contains: 2 thrones, wooden, second hand. 1 bureau (bad condition), 1 fat man grinning lamp, 1 blue and white china infant, 1 set of old sleigh bells, 1 yard red cotton cloth, 1 kimono hung on wall. Notify your tenants that regulations must be observed. Enclosed find copy of penalties.

New York Fire Department.

To *THE DIAL*.

Submitted at the usual rates.

Retour d'Orient  
by Lola Shaw

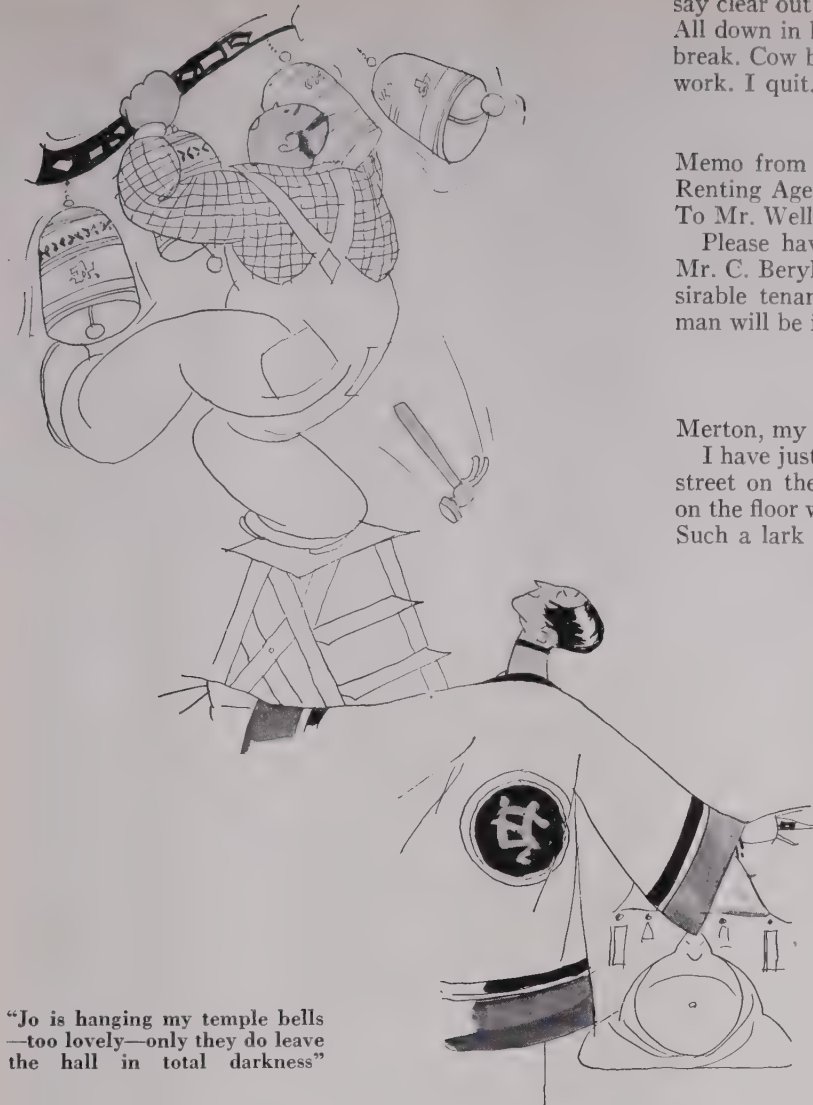
Stark, fireproof hall  
Steel and concrete, twenty days old,  
Symbol of our  
Western civilization. And there pendant  
The soft melodious tinkle  
Of temple bells.  
Scent of the East  
And the calm, all-knowing  
Buddha  
Smiling his enigmatic, electric smile  
At the automatic rumblings of the lift.

My dear Mrs. Shaw,

I am your neighbor. I must ask you to keep your front door *closed*. The foyer is a public foyer and not your front hall. I must also ask you not to burn any more incense. It gives the apartment a *very unpleasant* atmosphere and is bad for my asthma.

Cordially yours,  
Martha Bristed.





"Jo is hanging my temple bells—too lovely—only they do leave the hall in total darkness"

say clear out all Mrs. Shaw's furniture. I clear out everything. All down in basement. Picture of baby she break. Fat man he break. Cow bells they wrapped inside blue kimona. Too much work. I quit.

Jo.

Memo from Cleary & Clyde,  
Renting Agents  
To Mr. Wellman

Please have apartment 14C, now vacant, made ready for Mr. C. Beryl-Bradley at once. He will move in tomorrow. Desirable tenant. How does substitute janitor work out? New man will be in on Monday.

89 East 86th St.  
Five a. m.

Merton, my thrush,

I have just moved into the duckiest little flat on eighty-sixth street on the fourteenth floor. There are only two old ladies on the floor with me, so the concerto can go on in idyllic peace. Such a lark moving in! We did it this evening. After every-

thing was settled, along about midnight, the whole crowd turned up and we had a party. Rollo thought the little foyer outside the door looked a little barren (the old ladies had left it absolutely empty) so along about three, the whole gang tramped out there and put their hands up on the white wall, and I traced every hand in India ink and made everyone autograph their palms. Cle-ver? You can't think what a deevy little wall-pattern it makes. Too amusing and *mod-erne*. Come over and add your palm to the collection. We've saved a place for it right by the side of Jean's. She was just too divine about not letting anybody else have that spot. Said it was just the place for 'dear old Merkie.' Bunny did some grace notes over mine.

Won't the old ladies be surprised when they walk out there in the morning. I think I'll put my silver permatex curtains over the front door and Bunny's "abstraction in chromium" on the other wall—I want your opinion about that—and scatter a few cacti about.

Addio,  
Colin.

Boy dear,

I am having some people in to meet Mr. Woo at tea this afternoon. Will you come over and help me arrange my Chinese treasures in the foyer? There are some little inharmonies there, but I am having Jo, the porter, push them quietly into the back hall to make room for the Ming vase and the paper cherry blossoms. Come over early so that all will be OM when Mr. Woo arrives.

Mumsie.

Jo.

I am entertaining tonight and I want all the Chinese junk cleared out of the foyer by *seven o'clock*. Do not forget the bells.

Mrs. Bristed.

Boy dear,

Why did you fail me for tea? Poor Mr. Woo found me simply dissolved in tears. A horrible, horrible thing has happened. Come over the minute you receive this and comfort your brokenhearted

Mumsie.

Memo from Wellman  
To Billing Department

Bill Mrs. M. Bristed, apartment 14A, 89 East 86th Street for extra storage space, bins I, and half of Z. Also bill Mrs. L. Shaw, same address, apartment 14B, for bins M, N, and half of Z.

Mister Wellman,

Mrs. Shaw, she tell me clear out all Mrs. Bristed's furniture. Mrs. Bristed, she

"I traced all my guests' hands in India ink on the wall and you can't think what a deevy little wallpattern it made"







PHOTOGRAPHS BY DANA B. MERRILL

**L**EFt. This handy little double metal tray, painted white, vies in smartness with the all-white lace pattern glasses it holds, also the rollicking dancer cigarette holder. When the chromium handles are removed from the after-dinner coffee cups they become cocktail glasses. Mitteldorfer Straus importations. French faience relish dish, Bonwit Teller. Ashtray set of colored lustre, Ovington's. Below, Beer and pretzel set, Hammacher Schlemmer. Red metal lap service tray, Lord & Taylor



**T**HIS walnut portable bar with hand painted, ivory-toned decoration is covered with Monel metal across the lower shelf to make it stainproof. It may be readily carried about, equipped with eight glasses and the accompanying bottles and decanters, then replaced upon its folding base. Painted finishes obtainable. Pitt Petri

## The Midnight Buffet Supper

**A**S an alternative to late hour ravages on the icebox, the buffet supper offers the same tempting food, more conveniently served and amplified by one or two hot dishes. These may consist of baked beans, spaghetti or cornbeef hash that is winning added popularity in the field of late supper dishes. These may be prepared well in advance and kept hot in a bean pot, as shown on the opposite page, and in the French pottery "tripe de Cannes," or flat pumpkin-shaped dish with a cover.

Cold cuts, of course, are indispensable with thin bread and butter sandwiches. Then there is the miniature "hot dog," cut in half, spread with mustard and concealed within a tiny pointed roll, that is even more satisfying. Hors d'œuvres, pretzels and radishes likewise add zest to the party. The drinks may range from milk to beer, as preferred.

In the matter of accessories, color plays an important part, as contributing to the gayety of such a setting. Linen with brilliant stripes is sure to do this together with colorful plates and glasses and even such knives and forks as are used, with colored handles. Quality gives place to effectiveness in the late supper. Thus the finer china may remain undisturbed within the fastnesses of the pantry closet and the silver lie securely tucked away in its woolly wrappings within the sideboard.

*Elizabeth Lounsbery*

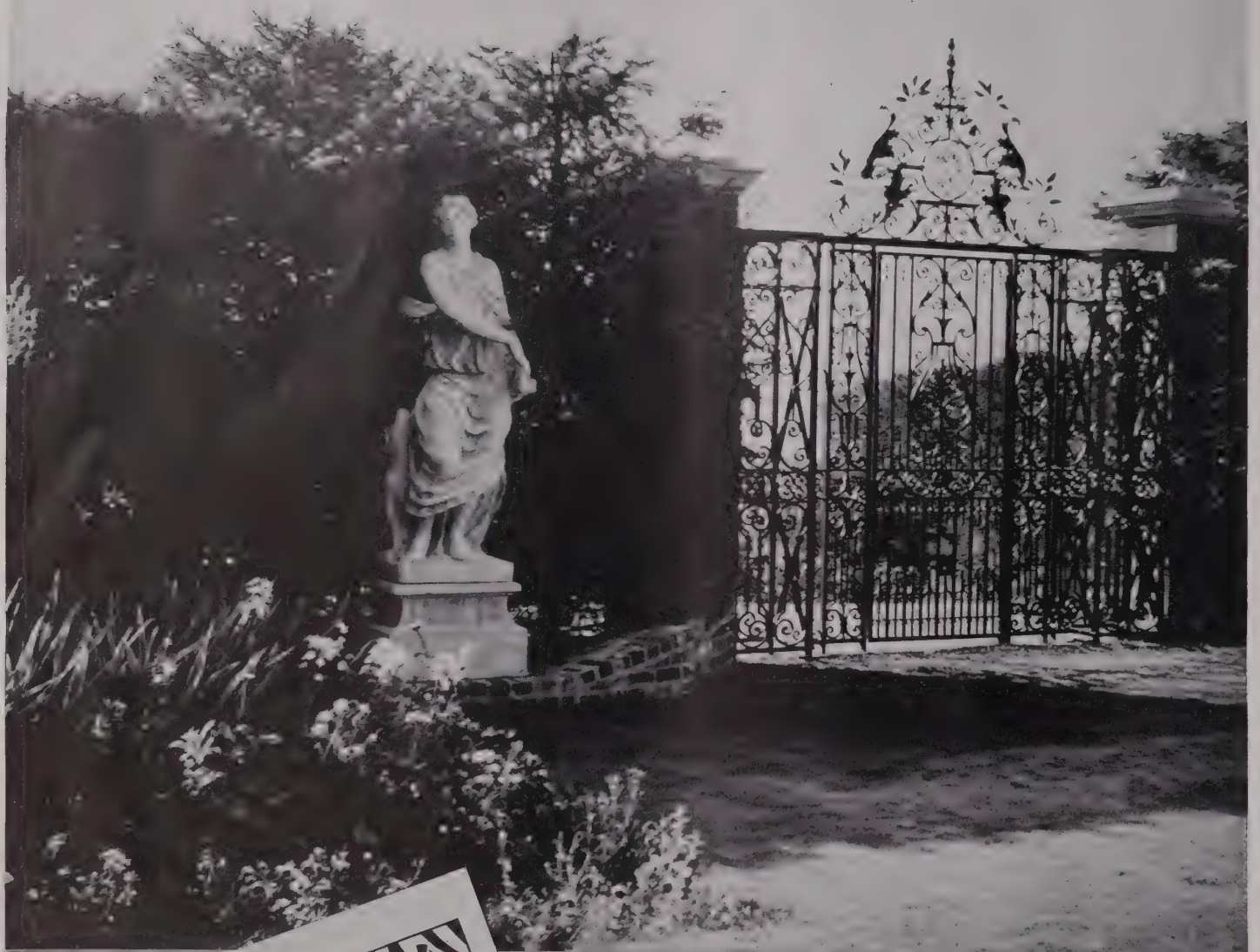




**C**HROMIUM duck filled with artificial fruit stands upon a mirror plateau. These with the chromium candlesticks and blown-glass jazz players are from Pitt Petri. The chromium ducks containing radishes and pretzels, Rena Rosenthal. Brilliantly striped linen runner set, Mosse. Italian pottery relish dish, Bonwit Teller. "Tripe de Cannes" for spaghetti, and chicken cigarette holders, Mitteldorfer Straus. Green Spoonerware tumblers and grill plates, Mary Ryan. Sheffield platters, Ovington's. Bean pot and bright red handled knives and forks, Hammacher, Schlemmer

## What the Boys and Girls Want at 11:30 P. M.





PHOTOS BY WHITING-SALDMAN

**AUDREY FIELD**  
**NEYSA McMEIN**  
**ANNE ALEXANDRE**

**INVITE YOU TO A DUTCH TREAT DINNER**  
**AND CIRCUS PARTY**  
 (NOT FANCY DRESS)  
**ON SATURDAY, JULY SIXTEENTH**  
**AT EIGHT O'CLOCK**  
**AT THE MARSHALL FIELD'S**

**HUNTINGTON**  
**LONG ISLAND**

**DINNER TICKETS - - - FIVE DOLLARS**  
**THE PROCEEDS GO TO**  
**THE LONG ISLAND BIOLOGICAL ASSOCIATION**

**LIVING PICTURES**

**FREAK SHOW**

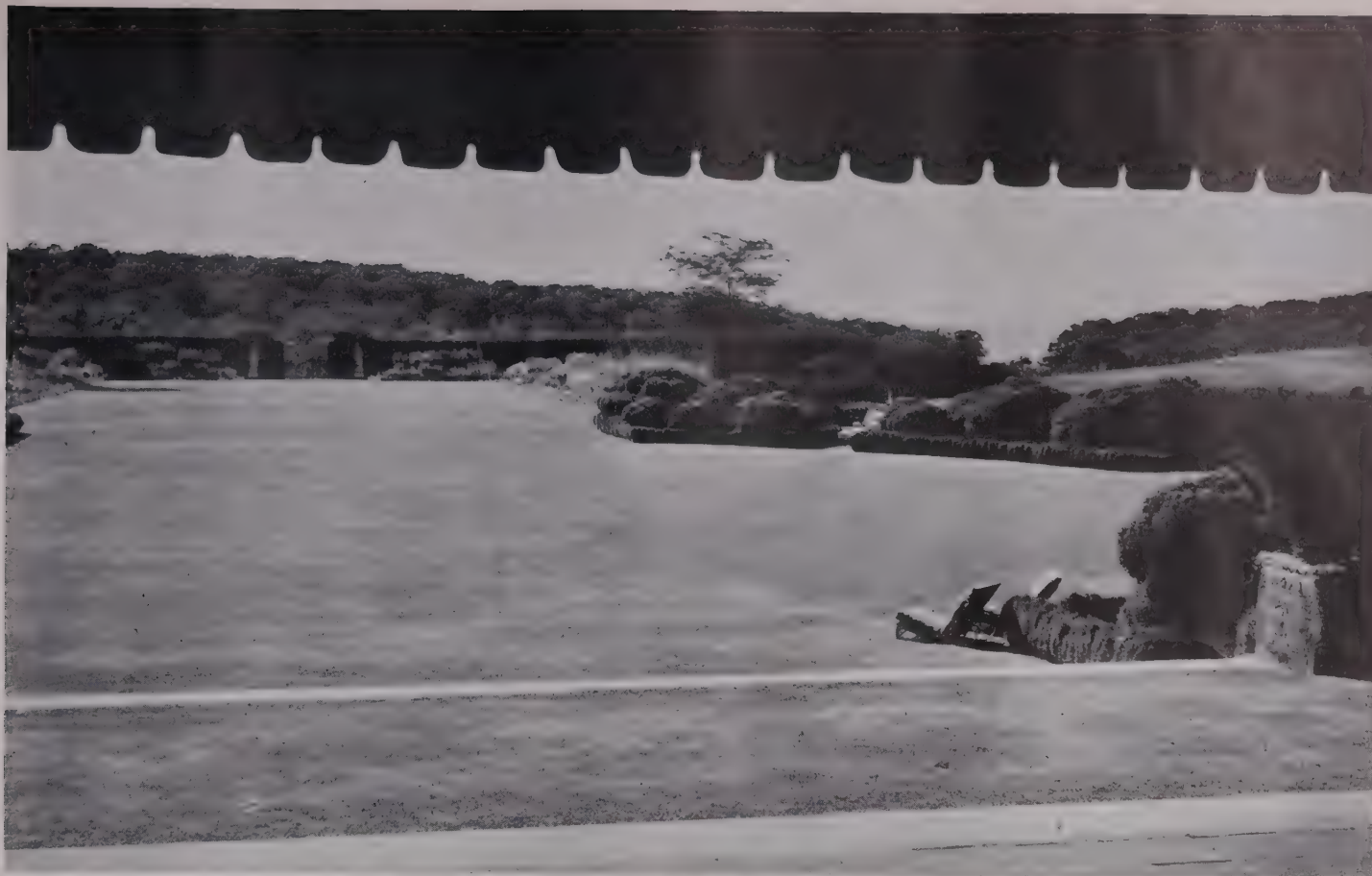
**CHINA BREAKING**

**REFRESHMENTS**

**WHOLE**  
 NEW YORK  
 TURN LEFT  
 TWO MILE BRIDGE  
 HUNTINGTON

**A** CORNER of the garden at "Caumsett," the Marshall Field estate at Huntington, Long Island. This delightful place was the scene of one of the season's most amusing parties—a dinner and circus given for the benefit of the Long Island Biological Association. As the invitation suggests, the activities were inspired by the sawdust ring, and the big top, ranging widely from a freak show of strictly amateur standing to the perverse pleasures of breaking china without inhibition or apology to the hostess





## The Circus—A New Pattern in Parties

**J**UST when all the variations in parties seem to have been exhausted, some public benefactor thinks of a new one, and life goes gayly on. We all remember the Great Treasure Hunt Era—during which the bright young people swept over the countryside like a horde of Huns, routing the peasantry out of bed to inquire the way to Smith's Cove, or Barker's Corners. And, the Fancy Dress Era, particularly dangerous during its later and more decadent phase, when guests started dressing up as their fellow guests, thereby causing a general deflation in everybody's ego. And of course, before all that, the classic standby of all our more rural hostesses, the Garden Party—chiefly distinguished by picture hats and ominous thunder clouds on the horizon. . . . But now a newer and better day dawns. The circus party is in order, with the famous Dutch Treat Dinner and Circus at the Marshall Field's North Shore estate as its very admirable and amusing example.

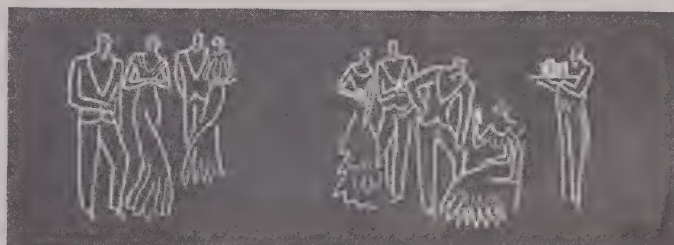
One of the most successful parties of the season, it demanded a glamorous setting, and "Caumsett," with its broad lawns and gracious formal gardens, its stately Georgian house and wide terraces, made a perfect background for the festivity. Four thousand generous acres sweep down to the Sound and twelve hundred guests could not crowd or bustle its hospitable tranquillity.

Nor was there lacking an excuse for the party, for the Long Island Biological Association, of which Mr. Marshall Field is secretary, was worthily in need of funds and contributed to the occasion by furnishing the party with a highly commendable purpose.

Of course, you mustn't misunderstand us. This was not a common or garden variety of circus. Don't look for a general return to the simple life, the naive and ingenuous amusement. Quite the contrary—this circus was a very sophisticated, typically 20th Century variety, revealing all sorts of unsuspected talents for showmanship among the amateur ranks.

It has now been established beyond the shadow of a

Requiring a Sense of Humor, a Generous Supply of Talent, and a Country Estate with the Spacious Charm of Caumsett



doubt that Mr. Vincent Astor, for example, is incomparable as the chief Factotum of a china-breaking booth—that the "Baldwin Twins" can, on occasion, be quite successfully Siamese—that the big top is the poorer for not having Mr. Lucius P. Ordway and Mr. Edward McIlvaine as barkers—and particularly, that a certain wistful painted donkey in the photographic booth will go down in the history of art as bearing on its flanks the unmistakable brush strokes of a genuine Gershwin.

First, speaking chronologically, there came the dinner—served on the lawn, with Mr. Marshall Field and Mr. William Rhineland Stewart as the delightfully urbane headwaiters. And, by way of further attractions—an open air dance floor with one of those negro orchestras that keep you up on your feet for hours while the consommé grows cold, and the sherbet melts wistfully away.

After the demi-tasse, there was a general trek





to the midway. On with the circus. Come on, ladies and gentlemen, and see the greatest show on earth. . . . Barkers—noise—booths. . . . To the right, ladies and gentlemen, the Freak Show! Nature will have her little jokes. Consider Captain "Bunny" Head as the Wild Man From Borneo—so fearsomely furry that women cover their eyes, and strong men pale beneath their tan. And Mr. Lytle Hull, the Strong Man—all muscles and mustachios. Also, Mrs. Baldwin Browne, and Mrs. Baldwin Preston being very Siamese. The Two-Headed Woman, looking suspiciously like Mrs. Malcolm L. Meacham, and Mrs. Ralph H. Isham. Mr. Frank Field as the World's Tallest Dwarf. Mrs. Joe Davis as the highly decorative tattooed lady. And finally, Mrs. Harold E. Talbott as one of the most duck-billed Duck Bill Women it has ever been our pleasure to behold. . . .

And now, ladies and gentlemen—to the left we have the photographic booth, otherwise known as the Coney Island Booth. Have your pictures

**A** MURAL painter at play — Lucinda Goldsborough Ballard, and her delightful side-show caricatures for the photographic booth. Mr. George Gershwin, at right, contributed advice and final touch of paint to the donkey

**M**RS. HAROLD E. TALBOTT and Mr. John D. Kennedy poise precariously, to the obvious amazement of the donkey, and the wide-eyed admiration of his best friend and severest critic, at the lower left



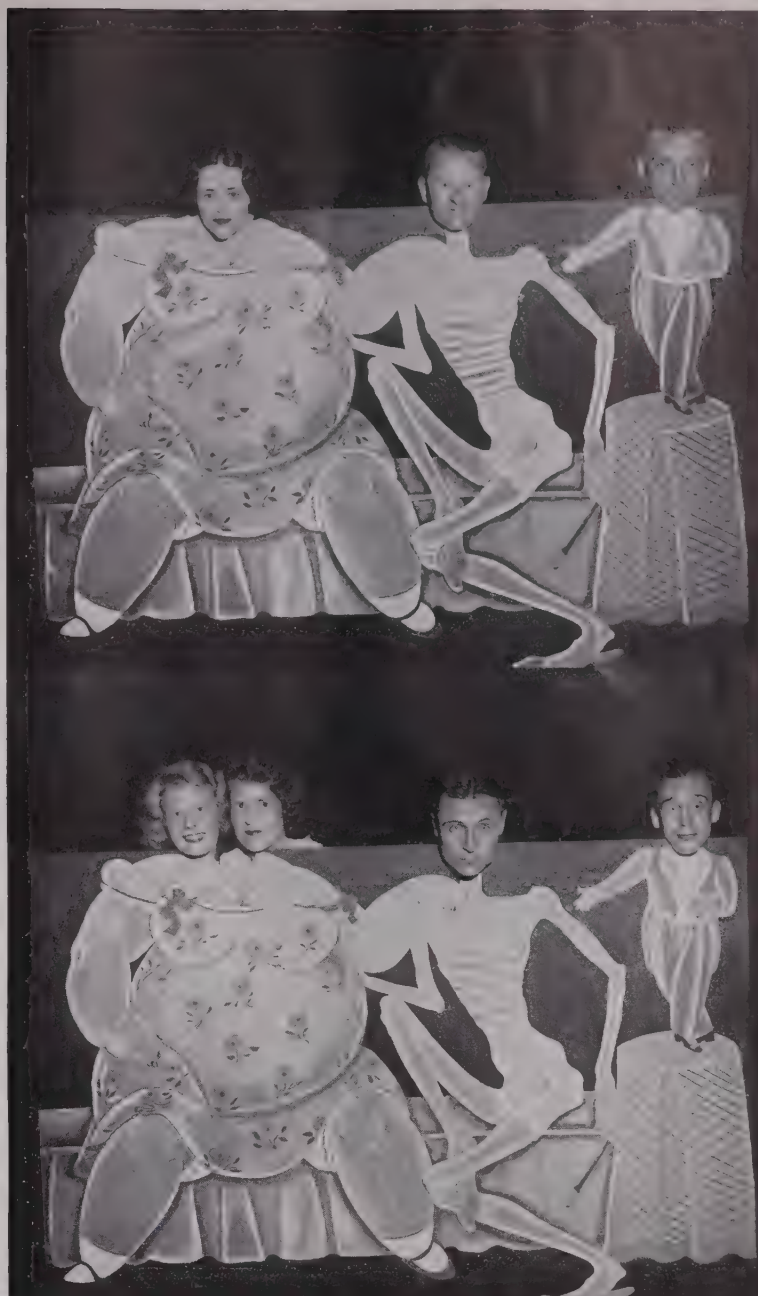


**M**RS. MARSHALL FIELD, Mr. Wadsworth R. Lewis, and Mr. Marshall Field—as the Fat Lady, the Living Skeleton, and the Midget. Below, Mrs. August Belmont, Jr., Miss Peggy Moffett, Mr. August Belmont, Jr., and Mr. Jay F. Carlisle interpret one theme, with variations

taken as the Fat Lady, the Living Skeleton, the Sweet Young Couple. Consider how your grandchildren will cherish these little mementos. Observe the quaint charm of this masterpiece—an equestrian portrait of Mrs. Harold Talbott and Mr. John D. Kennedy, familiarly known as "Travels with a Donkey." Or this touching family group, a bit sentimental perhaps, but sentiment makes the world go round—Mr. and Mrs. Ogden Phipps, gazing fondly at the Little One, who, by the way, bears quite a startling resemblance to Miss Eleanor Barry. Step right up, ladies and gentlemen, and have your pictures taken. Incidentally we take this opportunity to warn you, watch out for the Bicycle Built for Two. It disappeared from this booth two hours ago, and hasn't been seen since. Dreadful rumors reach our ears that this deathdealing device is being wildly driven about the grounds by various mad wags, with no regard for life and limb. We disclaim all responsibility for this Public Menace. . . .

Leaving the photographic booth behind us, we approach the hit of the show. The Living Picture Booth, ladies and gentlemen. The high spot of wit and humor in this stupendous spectacle. Tableaus by Mr. Baragwanath, and Mr. George Abbot assisted by several charming young models. Bits of human drama, in short, ladies and gentle-

**T**HIS touching little family group includes Mr. and Mrs. Ogden Phipps as the young couple, Miss Eleanor Barry as the Baby, and Mr. Winston Guest as the Innocent Bystander. At the right, Mr. Peter Bostwick as the strong man





men—Life. Tragic perhaps, but life is like that. The facts must be faced. Consider, for example, this heart-rending scene—"Her Tragic Honeymoon." The curtain parts and what do we find? But no, we shan't spoil it for you. Let us proceed to the next little scene—"A Bird in a Gilded Cage." The curtain parts and there we find, of all things—a canary bird in a gilded cage—to the complete amazement of the audience and the canary bird. Step right up ladies and gentlemen, and see the Living Pictures. Incidental organ music by Mrs. James Warburg. Step right up. . . .

And now, ladies and gentlemen, step right this way for the China Breaking Booth! The chance of a lifetime to just let yourself go. Three balls to each person, and all the china you can break. Think of the Financial Situation,—think of the Political Situation,—think of practically any situation, and just let yourself go. Step right up, ladies and gentlemen,—Mr. Astor will give you each three balls.

And finally, ladies and gentlemen, the grand finale. Step right into the living room. Come right along and enjoy the midnight cabaret.

But let us pause a moment, ladies and gentlemen. What is this dashing up the road in a cloud of dust. Why the applause? Why all the laughter and cheering? Prepare to be overwhelmed, ladies and gentlemen. Prepare to meet the most famous character of the current American scene, the



Mr. Lucius P. Ordway and Mr. Edward McIlvaine as barkers extraordinary for the "greatest show on earth"

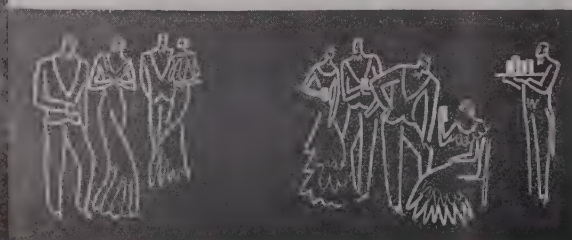


## The Freak Show—

idol of American childhood, the toast of the talkies—his Royal Highness—Mickey Mouse. Where, my friends, is the teddy bear, once the pride of every nursery? Laid low, ladies and gentlemen, by the Mickey Mouse toys. Where are the movie "shorts" and Mack Sennett comedies of yesteryear? Driven into oblivion by the conquering hero, Mickey Mouse. And even now, I feel it my duty to warn you that he has come to this party by special truck, direct from the studio, with the dastardly purpose of stopping this show. Step right up, ladies and gentlemen, and see Mickey Mouse in action. . . .

And finally, ladies and gentlemen—the grand finale. Step into the living room. Come right along and enjoy the midnight cabaret. Listen to the Boswell sisters, the real authentic bona fide Boswell sisters, ladies and gentlemen. You've heard them over the radio, and now you have

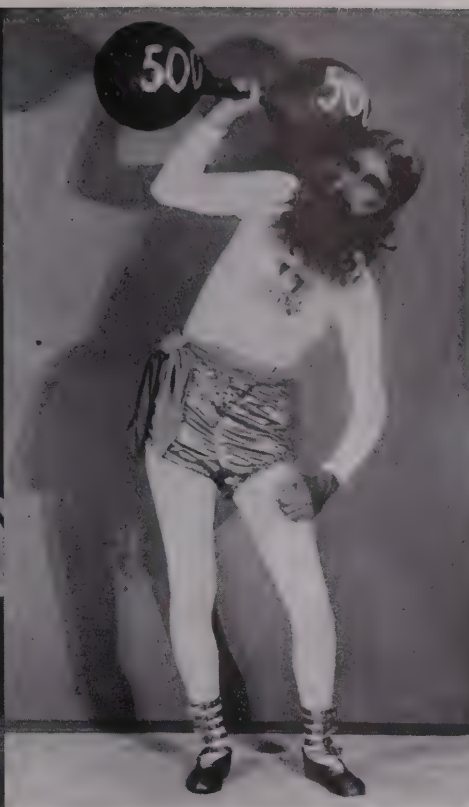
**D**INNER on the terrace—the first step in the march of events. A gay affair, lit by searchlights and punctuated by the rhythmic enthusiasms of a negro orchestra. Left—Mrs. Frederic C. Thomas' table







Mrs. Malcolm L. Meacham and Mrs. Ralph H. Isham as the two-headed woman



Mr. Lytle Hull, as the Strong Man, is impressively casual with five hundred pounds

**T**HE "Baldwin Twins"—Mrs. Baldwin Browne and Mrs. Baldwin Preston—famous for their ability to completely confuse the general public, prove conclusively that they can be quite successfully Siamese when the occasion arises as shown below

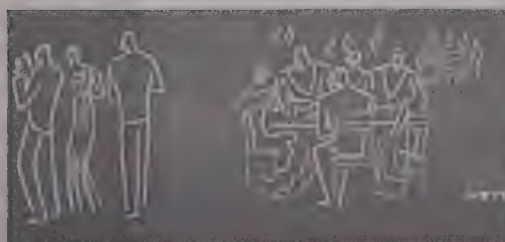


## Strictly Home Talent

the golden opportunity to hear them in person, ab-so-lute-ly in person. Come in and hear George Gershwin at the piano. You all know George Gershwin, the famous composer who "made a lady out of jazz" with his Rhapsody in Blue. Also, ladies and gentlemen, you will hear Ramona, the "find of the season"—the recent discovery of Mr. Paul Whiteman, and the bright particular star of the Biltmore Cascades. Ramona will sing and play for you. . . . But, to continue with this all star cast, it is also my very great pleasure to announce that Mr. & Mrs. "Lefty" Flynn will sing, to the accompaniment of Mr. Flynn's banjo. Mr. & Mrs. Flynn's delightful duets are familiar to many of you, and need no further ballyhoo. Also—that Mr. Bradford Norman and Mr. Dick Meyer will prove, with their usual virtuosity, that two pianos are infinitely better than one. . . . And so on, and so on. . . . But the barker grows hoarse.

A party to end parties, someone called it. Rather a party to usher in a new era of parties. A typical party of these nineteen-thirties where a hostess—or several hostesses—gathers around her all the amusing and fun-loving people she knows, and where every guest contributes his own share to the entertainment.

**C**APTAIN "Bunny" Head—completely submerged in the personality of the Wild Man From Borneo. So fear-somely furry that women cover their eyes and strong men pale beneath their tan—and quite the most irrepressible of all the freaks at the circus party



Mr. Frank Field as that curious phenomenon, the World's Tallest Dwarf



# Old Art Becomes New Cheer

Two Hospitable Traditions Meet in the Edward Lee Campe' Apartment—the Unmistakably Modern Touch Offset by Old-World Dignity and Formality

**W**E were very grateful to the little bar. Without it we might have got a Berkeley Square-ish feeling of being in another century, and expected the flowing bowl or something equally pre-Volstead to appear. But once we clapped eyes on its modernistic outlines, we knew that two eras had met in a New York apartment, and that the new cheer was the same as the old cheer, only the package was different.

In fact, the entire home, which was decorated by Evelyn Rosenfeld, shows what can be done with the two traditions of hospitality in a city apartment—yesterday's tradition of spaciousness, and today's of coziness and informality. A walnut paneled living-room in the 18th Century manner, achieves by harmonious detail the graciousness of an English country house; while a dining room of an earlier and more sturdy period is practically baronial in atmosphere. A Louis XV bedroom lends a light touch. These have their moments, but they share them—and becomingly—with the trappings of our more *intime* age.



**A**TALE of two eras—the dining room, below, with its Jacobean oak furniture, unusual 16th Century tapestry, heavy parged ceiling, English linen-fold oak paneling, rich colors and dignity—above, a gay modernistic bar with geometric shelves







THE Georgian is always gracious at its best, and the living room above owes its charm to the clever blending of the 18th Century chairs with reproductions of that period, to rich walnut paneling and carved mantle

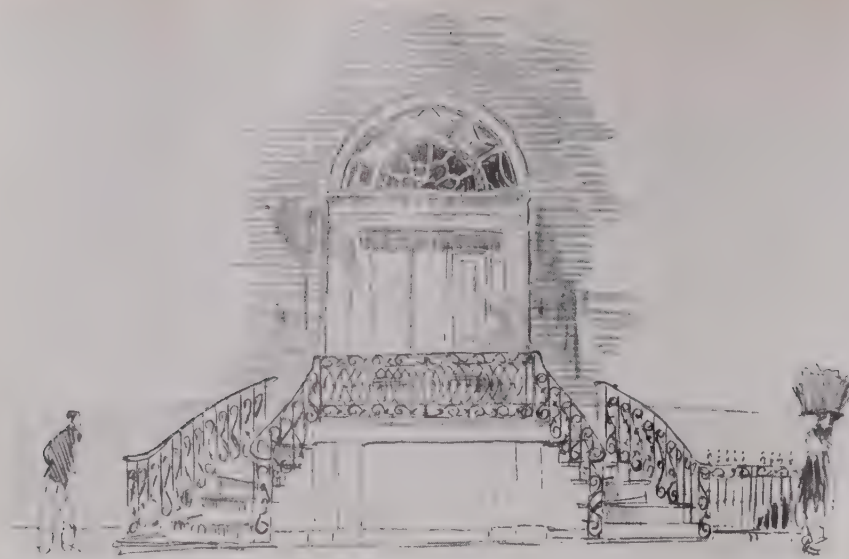
THE French note may be a trifle formal like the language, but gray Louis XV moulded walls, pastel-colored Savonnerie patterned rug, are gay enough, and form an appropriate setting for the French furniture in this bedroom





# Philadelphiá

**William Penn's City Celebrates the Anniversary of Its Founding This Autumn—and Pauses Again to Admire the Grave and Lovely and Patrician Old Houses and Streets of Early Days**



Old doorway at Spruce and Eighth Streets

**P**HILADELPHIA celebrates the day of its founding this fall—that 20th of October two hundred and fifty years ago when William Penn returned from England and marked the little peninsula between the Schuylkill and the Delaware as an excellent place for a city.

And what better way of celebrating than by pausing again to admire the stately and serene beauty of those early houses and streets which made Philadelphia perhaps the most beautiful city of the Colonies. Edward Suydam has caught the charm of some of those early homes for us in his sketches on these pages.

Here is the old Second Street market, built in defiance of Penn's order that the two wide streets of the city should be unobstructed, and which has been saved from wreckage all these years by its beautiful proportions, the fine fanlight over its entrance and its delightful old belfry.

Here is the home of Samuel Powell, first mayor of Philadelphia, and one of the finest houses in America, one of the rooms of which was carried to the Metropolitan Museum of Art; and below it a row of houses stretching in leisurely fashion down Germantown road—the summer homes to which the early Morrisses and Chews and Biddles and Wisters retreated from the heat of the city.

The wrought iron stairway which leads to the doorway with a rare old fanlight is still the entrance to the nurses' home for the hospital founded by Franklin and Benjamin Rush.

Not far away is Third and Delancey Streets, the heart of the old city, with its typical two-and-a-half story, dormered houses with the spire of St. Peter's in the background. This was Washington's church in Philadelphia and its interior is one of the finest in America.

The Old Second Street Market





# Counts Her Treasures

Sketches by Edward Suydam



The Samuel Powell House, 1761

Old houses on the Germantown Road







The gardens of James Logan at "Stenton"

Third and Delancey Streets



"STENTON", the James Logan home, above, housed the finest collection of books in the Colonies. James Logan, himself, was the secretary and representative of William Penn and in his old days became a great friend of Benjamin Franklin. The house with its gardens remained in the Logan family until some fifteen years ago when it was presented as a gift to Philadelphia. The small house below was one of two which flanked Benedict Arnold's hospitable "Mount Pleasant"

Small house at "Mount Pleasant"







The John Penn house

**T**HE John Penn house, above, was built by and for William Penn's grandson, a member of the Albany Congress and Lieutenant-Governor of Pennsylvania. He brought back from his boyhood in England and from his college days at Geneva treasures which made his American home one of the great houses of the day

**S**T. PETER'S CHURCH, at the right, was Washington's church, and although not so old as its parent, Christ Church, it proudly displays one of the most beautiful interiors of the early churches, as well as the Washington pew, and a stately piercing spire

**H**ISTORY has not decided whether or not the little house at the bottom of the page is without doubt the very house in which Betsy Ross sewed the first American flag, although it admits that she did live there, and however authentic its legends, the house has a delightful old-fashioned quality of its own

Betsy Ross' house







### Set for a Chippendale Dining Room



SILVER ornaments for a table in Chippendale room. Above, Spode service plates in 18th Century design of Oriental inspiration, and cut glasses from Gilman Collamore & Co.; damask cloth and napkins from Mosse, Inc.; china blue and red birds from Philip Suval; Chippendale epergne from E. Schmidt & Co., and reproductions of Georgian silver from Crichton & Co. The epergne from E. Schmidt, left, combined with old Bow porcelain candlesticks from Arthur S. Vernay, Inc.







PHOTOS BY MATTIE EDWARDS HEWITT

**A**BOVE—Worcester service plates decorated with Oriental figures of the Chippendale period and funnel-shaped glasses with twisted stems are from Wm. H. Plummer & Co.; reproductions of Georgian silver from Crichton & Co. and linen from Mosse, Inc. Below, Chippendale simplicity and elegance are combined in this room in the Irvington residence of Mrs. A. J. Drexel Biddle

## Chippendale Establishes the Mood

**O**UTFITTING the Chippendale dining room with table appointments, involving, as it does, excursions among Chinese pagodas and exotic birds, acanthus leaves scrolled in the French manner and English flowers, becomes an exciting adventure. Certainly England's Rococo period, in the middle of the eighteenth century, when the elect were sipping tea in Thomas Chippendale's London furniture showroom and finding his models comfortable, is a delightful one in the chronology of English homes from which to choose table appointments.

In the Chippendale period we may take our cue from the furniture and mirror frames. A wealth of motifs typical of the era lurk in unexpected places in the exquisite carving.

Fine linen damask, sometimes with armorial bearings, was the preferred material for table cloth and napkins. Home-woven linen was used for ordinary occasions. Scrolled designs, which may be picked up in the silver, reflect the spirit of the period when everything was "in curl." In Chippendale's time the tops of dining tables were made of beautiful mahogany boards, for the appearance of the table when the cloth was "drawn" and the punch bowl brought in was a matter of great pride.

Social amenities and customs as regards dining have changed since the age of panniers and petticoats, embroidered waistcoats and knee-breeches and many of the precious pieces that remain of the table appointments of that bygone era have found new uses. An old piece of silver, porcelain or glass is often an inspiring nucleus around which to build

(Continued on page 57)







PHOTOGRAPHS BY WHITING-SALZMAN

**A**BOVE. Folding supper cart, attractively decorated in green and pastel colorings. May be pushed about. Pitt Petri. English and Lenox china and tomato juice glasses. Wm. H. Plummer & Co. Peach linen napkins, Mosse. Revolving "lazy Susan" smoking stand; Sheffield cigarette holder and ashtray; glasses for a long drink decorated with chessmen. Abercrombie & Fitch

**R**IGHT. A sturdy tray made from a French white metal roasting pan, filled with equally practical dark green glasses. The tip bottle, in a wrought-iron holder, also "stands and waits." In the white painted stand are plates dotted with tiny gold stars. There are glasses to match and new tall white etched bubble glasses. Mitteldorfer Straus

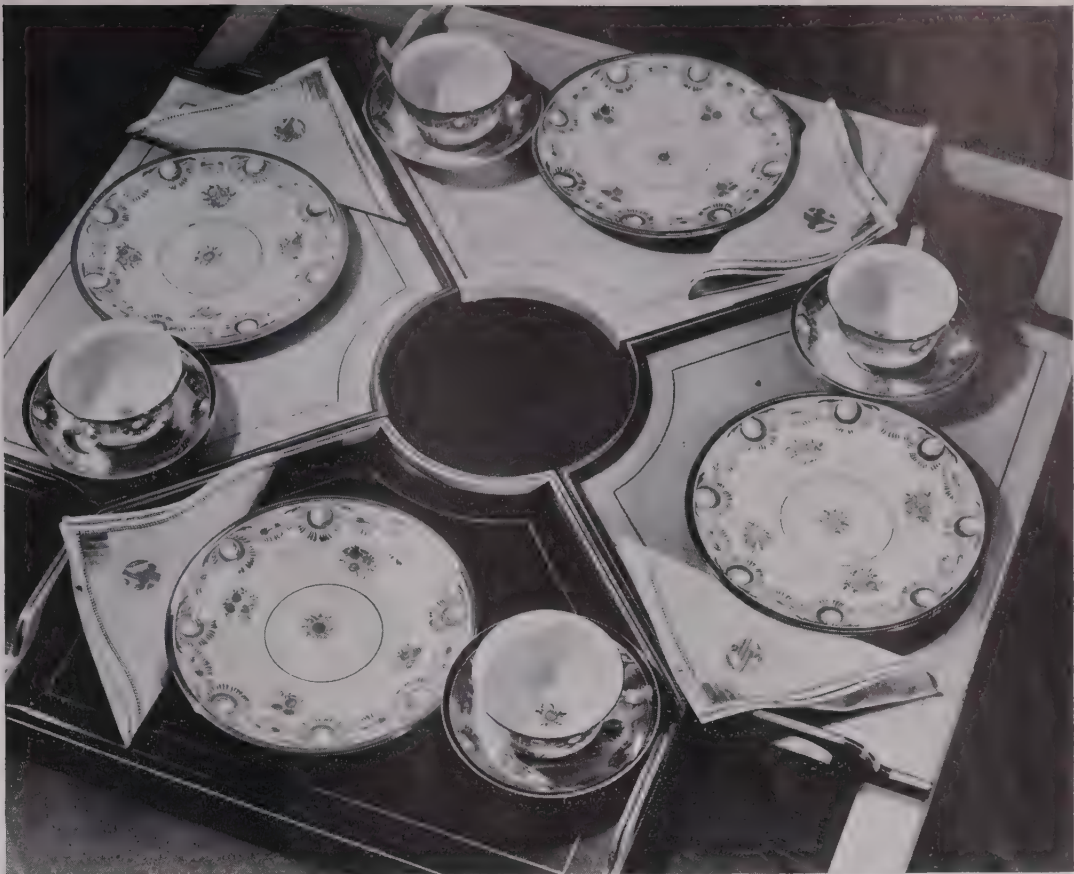
## Self-Service for Supper Parties

If Your Guests Have Been at the Theatre or Driving in from Golf or a Swim, a Late Supper Is Inevitable, but Must be Done in the Most Informal Manner. Of Course no Servants, but Every New Accessory for the Convenience of the Hostess. There Must Be a Portable Bar, Wooden Trays to Convert a Bridge Table Into a Supper Table, and Endless Carriers for Sandwiches and Cakes





**RIGHT.** After the bridge game is over, these individual light wooden trays solve the problem of serving tea attractively. They are made to fit on the standard size card table and are painted green, orange, black, red or yellow. Lewis & Conger. The tea service is of copper lustre. Wm. H. Plummer & Co. Hand-loomed napkins embroidered in red. Mosse.



**BELOW.** Sheffield and crystal relish dish. Metal cocktail tray in black frame with revolving recipes, operated by a wheel at the back. Individual painted cocktail tray and glass. Ovington's. Aluminum beverage set, Russel Wright. Wrought-iron candle tree, Mitteldorfer Straus.



**BELOW.** This light-weight folding wooden bar with three decorated panels has a useful shelf below the counter and the traditional brass rail. Pirate decorated glasses, ice bowl and bottles are shown. Lambeth Bros. Chromium stool in red leather, Thonet Bros.







PHOTOGRAPHS BY E. ATGET—FROM THE COLLECTION OF BERENICE ABBOTT

**D**ESERVEDLY E. Atget is called the father of reportorial photography. In grand staircases, and doors of houses so old they were even then tumbling down, humble little shops, push-carts, and doorways, his camera captured the agonies and triumphs of Paris, yet it never failed to record too, his own fine sense of design. Above is an ancient cast-iron staircase at 97 rue de Bac

## Details of Ancient French





Salon of the Austrian Embassy, 18th Century

Hôtel de Lauzun, Paris



Monastery of the English Benedictines



SO fine was the detail of interior architecture in France in the 17th and 18th Centuries that the glimpse of one of these sweeping, free-hung stairways, of ancient doors carved and painted, integral parts of the whole lavish decoration, recreates for us the grandeur of these splendid hotels that were the pride of architectural France in the 17th and 18th Centuries.

In the 18th Century salon of the Austrian Embassy was collected a rare and beautiful assortment of Classic art—mirrors holding the center of attention, alternating with rich paintings and carved doors, light trophies of the hunt placed in mysterious corners, and grisaille paintings with cherubs in the framed lintels over the doors. Throughout this gilded salon, fidelity to the decorative tradition of Louis XIV was minutely observed.

A magnificent door of the 17th Century is in the Hôtel de Lauzun. It is credited with being one of the most significant monuments of civil architecture remaining from the epoch of Cardinal Mazarin. One must go to this ancient Quay d'Anjou (Number 17) to find, down to the last detail, the sumptuousness and exquisite delicacy of the last Parisian Hôtel of those days. The beauty of these salons seemed to concentrate in the doors, where painting and sculpture were closely united. Le Vau was the architect of the Hôtel de Lauzun.

This doorway of a delicacy incomparable in interior decoration is one of several in the ancient monastery of the English Benedictines on the rue St. Jacques. Louis XIV decoration at its very best is observable in the door, the swag and the panel at the side.

## Architectural Splendor





Clifton Webb

**C**LIFTON WEBB will open in New York this fall in a Howard Dietz musical show which is to be called "Flying Colors." It is scheduled for a première appearance sometime in September

**B**ETH MERRILL is opening in Atlantic City in "Exit the Queen", which, if plans do not fail, will see the lights of Broadway soon after Labor Day



Beth Merrill



Cornelia Otis Skinner

**H**ERE Cornelia Otis Skinner is costumed for her rôle in her self-penned drama "Empress Eugénie." This was introduced in London, prior to its New York opening, which is scheduled for early fall

**T**HE famous breakfast scene in "Reunion in Vienna" with Ina Claire and Donald Brian in rôles made memorable in original production by Alfred Lunt and Lynn Fontanne



## A Preview of Fall Players

Ina Claire, Donald Brian, Walter Poulter



# Midsummer Stage Gayeties

Has Broadway Gone Bowery?—The Inner Meaning of Two Musical Comedies and Two Plays—Open-Air Entertainment—Real Broadway Moves Into the Country

By BENJAMIN DeCASSERES

Why, let the stricken Drama go weep  
And the little Minskys play,  
For some must bawl and some must laff—  
So runs the Great White Way!

—SWINBURNE O'REILLY.

AS a matter of fact, Broadway is just as ocularly gay these summer nights as I have ever seen it. With only a few legitimate theatres open, most of the picture houses running full blast, and the Minskys opening up one burlesque show after another, with here and there an old-time roof-garden—ah! what memories of olden-golden summer nights bubble up from the tombs of memory at the word roof-garden!—the famous Old Alley is far from going dark, as the pessimists would make us believe. Then, too, you may have jazz-bands, chop-suey and speakeasy beer.

But, truth to tell, this gayety is a little hollow. Since the funereal Eighteenth Amendment cast its shadow over Little Old Bagdad-on-the-Subway, Broadway has tended to become more and more Boweryized—that Bowery of the old days with its cheap, catchpenny shows and generally vulgar air of a Midway at a county fair.

Now, in this tragic vulgarization of Broadway I do not include the incursion of those burlesque shows which are generally named "the Minsky shows." There has been a great hullabaloo over these performances. To me, it has a Pecksniffian air. These burlesque shows are no worse and no better in "art" and ethical odor than some of the

panoramas of Flesh that have been applauded and salaciously ogled for years in the \$6 top houses. And the humor? Why, ladies and gentlemen, all the best comedians of our musical shows—Jimmy Durante, Bert Lahr, Ted Cook, etc.—are graduates of these so-called cheap burlesque houses. And let me whisper that some of our best-known actresses and musical-comedy singers first got their try-outs in these "low" burlesques. There are lots of skeletons in the dramatic closet—but, as Moran says to Mack, "Why bring that up?"

## CONTRASTED MUSICAL COMEDIES.

The word Broadway, like the words Wall Street, has an expanding and elastic meaning. Wherever stocks are traded in is now known as Wall Street. Wherever there is a play within a radius of a hundred miles of New York City it is now known as "news from Broadway." I will later touch on the immense activities of Broadway this summer—unprecedented!—in the wide-open spaces where the cows moo and the moon comes up like a jack-o'-lantern over the trees to watch famous actors and actresses doing their bits and try-outs in plays that we shall see later on the Main Stem. And there is *très mucho* hooley also, Señoras and Messieurs!

The two musical shows that are running through the summer are destined to become American classics. "Of Thee I Sing" and "Show-Boat" are both profoundly and one hundred per cent American in conception, locale and composition. Both of these fine entertainments are packing them in. And yet can you conceive of a greater difference in themes?

"Of Thee I Sing" and "Show-Boat" are at opposite poles. The first is ultra new. The second old old-fashioned. "Of Thee I Sing" is a satire on our Presidential elections while "Show-Boat" takes you into the land of sentiment, of horn-pipe humor. The first is aimed at your brain; the second is aimed at your heart. But both are tightly wound gold-thread on the spool of Reality. Sentimental! We are all sentimental. The wisecrack is its mask.

Both "Of Thee I Sing" and "Show-Boat" are tremendous exaggerations and caricatures of the facts of which they treat. But this exaggeration is the very soul of all substantial writing and painting. Exaggeration is the art of putting beautiful hair on the bald spots of Reality. In "Of Thee I Sing" the hair is filled with laughing, dancing serpents of mischievousness and in "Show-Boat" the hair—well, it's silver threads among the gold!

The colossal success of these two musical plays proves to me that the Public is both old-fashioned and new-fashioned; both satiric and sentimental; both cen-

(Continued on page 58)

## On Broadway and Off

Eva Le Gallienne

PHOTO BY TONY VON HORN



EVA LE GALLIENNE will open her new season in November, after several months abroad. The Civic Repertory Theatre promises, among its plays for the winter, "Dear Jane", "Gruach", and again "Alice in Wonderland"

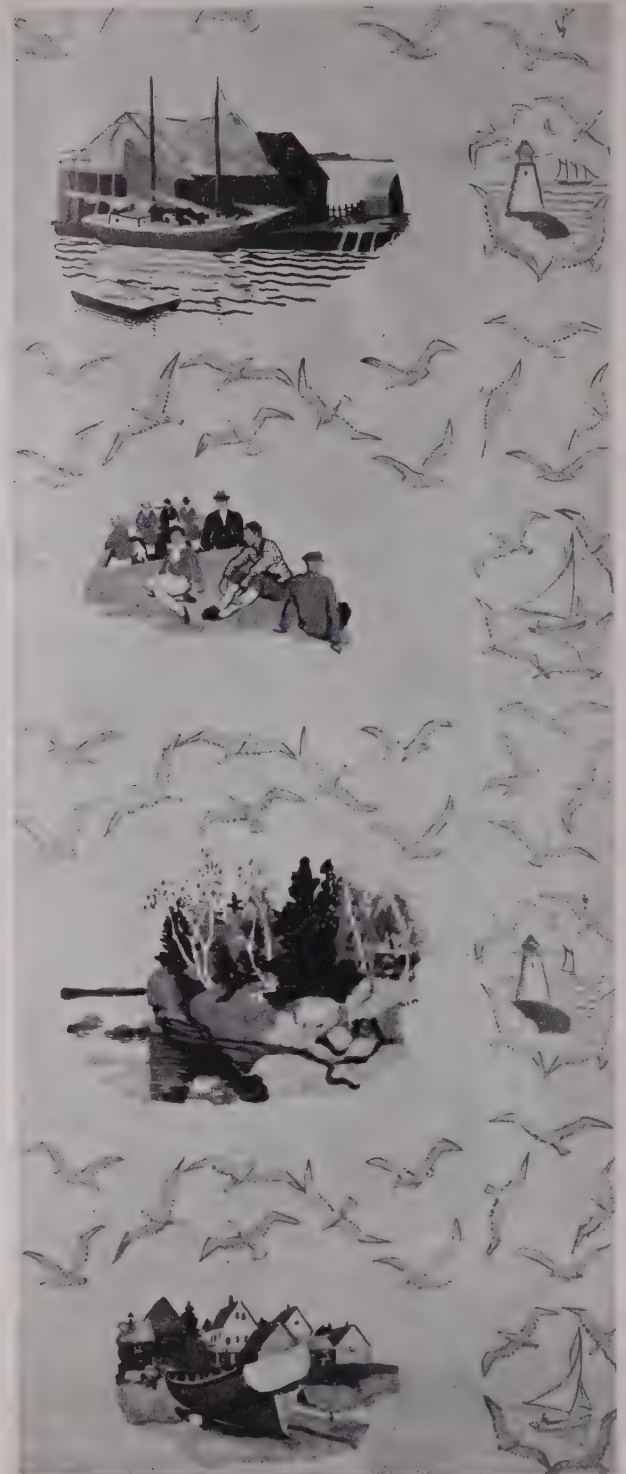


# Sea-Faring Walls for the Sailor at Home

Nautical Murals Which Extend the Sea Lover's Horizon Beyond the Boundaries of Daily Existence. There Is a Sense of Salt Winds and Wild Flying Birds in These Pictures Which the Artists Have Captured Convincingly

**RIGHT**—In the dining room of the Maine home of Mr. and Mrs. Van Rensselaer Lansingh, the wallpaper is painted, with gulls flying in mass formation past sail boats dipping to the wind and lighthouse towers and wharfs, past young people picnicking on the beach and quaint little fishing villages set close to the water's edge

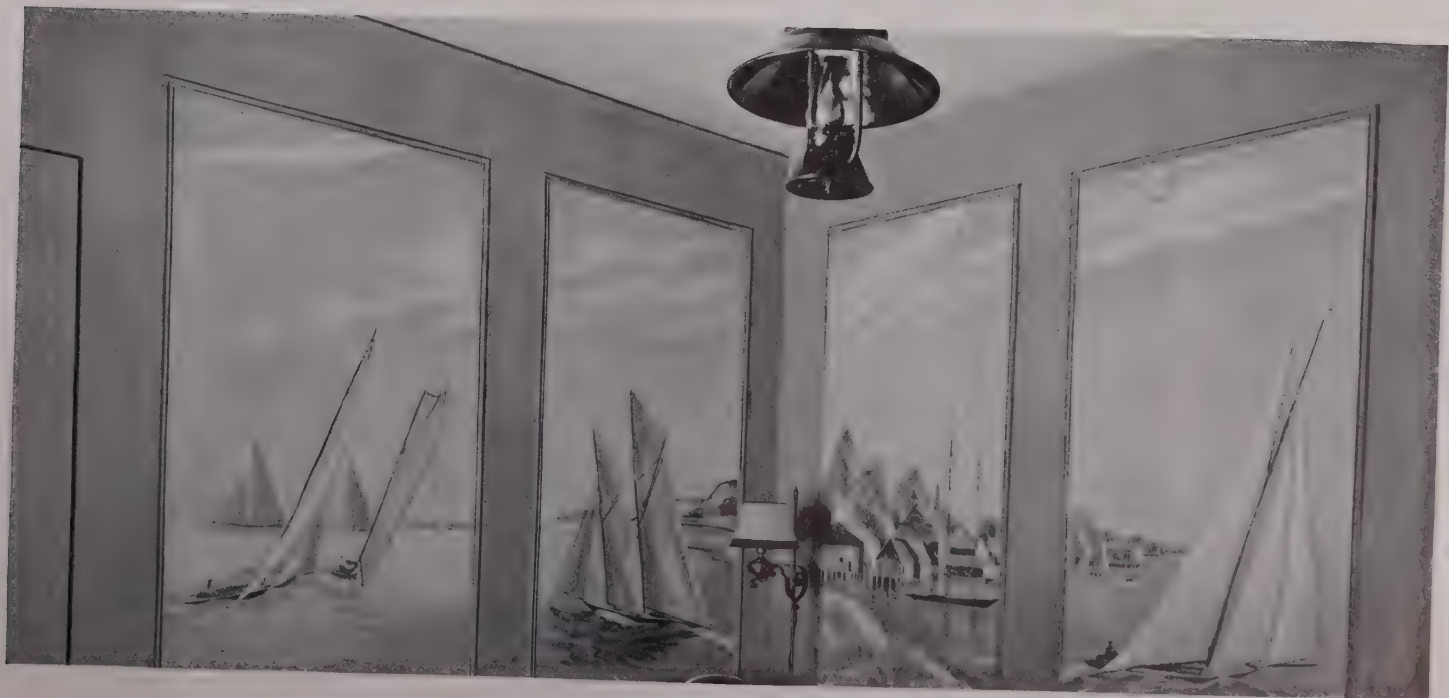
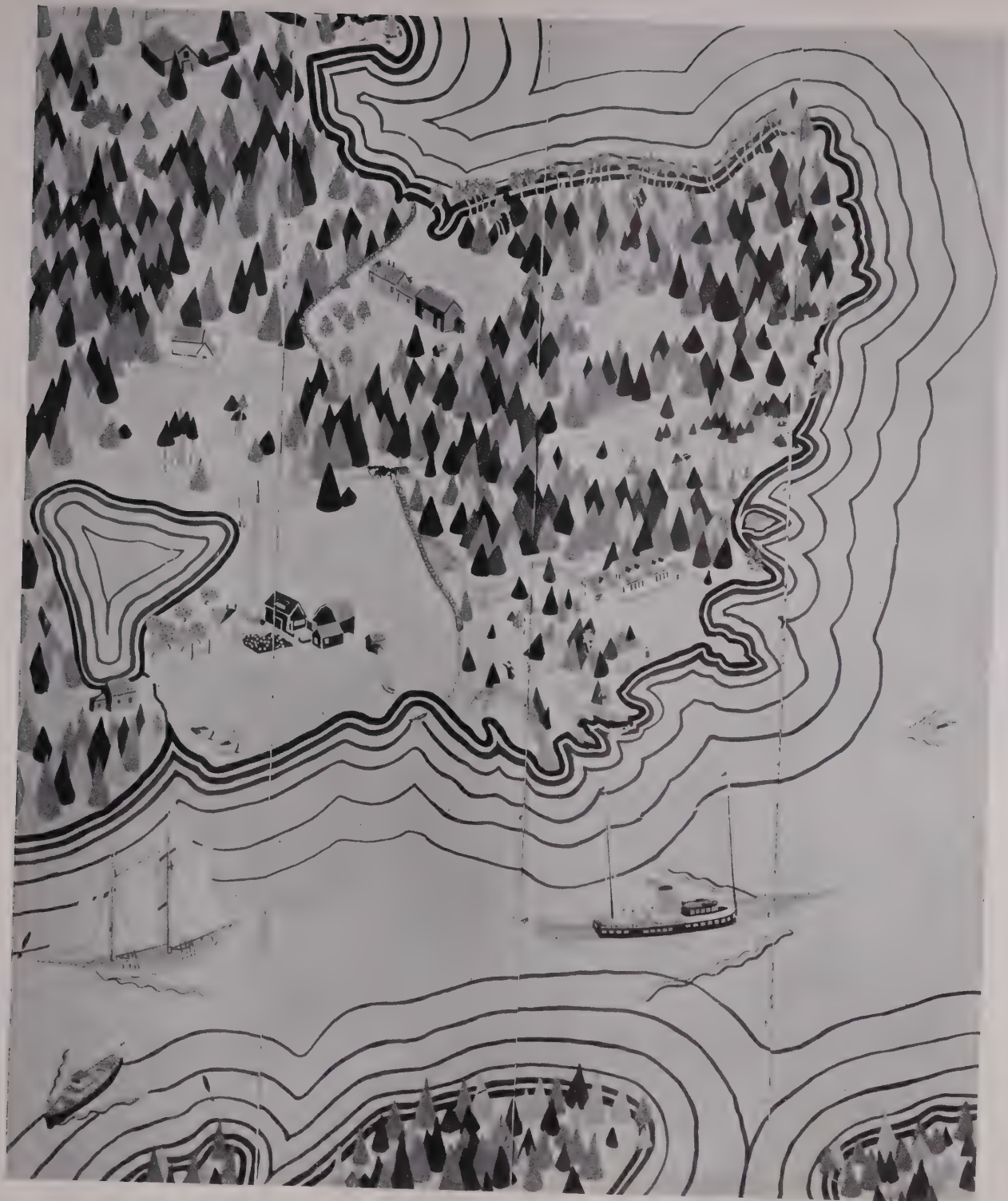
**BELOW**—Showing the nautical wallpaper in place with blue-green curtains at the windows and a French Provincial cupboard to hold a collection of old plates and teapots and pitchers. This wallpaper in grey tones with spots of naturalistic colors covers three sides of the room; the third wall being in pine, matching the cupboards



**TOP**, opposite page—A map of Deer Island, along the Maine coast, executed for the entrance hall of the Lansingh home by Emily L. Muir and William H. Muir. This map is geographically correct and shows the position of the house, the barns as well as the saw-tooth waterfront

**BOTTOM**, opposite page—Marine murals used as panels in the study of Mr. B. E. Puckett's home at Douglaston, L. I. Mr. Puckett is a seaman of great enthusiasm and these drawings of yachts are memories of sail boats translated into enduring beauty. The room was decorated by George Crocker









## When a Collector Goes Fishing . . .

WHERE expeditions begin and end—here the good ship “First Folio” puts out to deep sea and bay in search of the weak fish, channel bass and striped bass, and returns to dock where wide verandas overlook the sea. The simple white clapboard exterior of the house suggests old New England in her nautical heyday, as does the terse square wooden lighthouse tower, from which an old lantern sent out a hospitable light

Dr. A. S. W. Rosenbach Goes Down to the Sea in a Craft Called the “First Folio”, and Finds Quiet Anchorage in His Charming Nautical Boathouse



It is a collector's house, there is no doubt about it. Many a shore house has been built with a salty tang, and many a fisherman has tried to express his piscatorial leanings in architecture. That is what Dr. Rosenbach did with his house at Corson's Inlet, N. J., and because he is a connoisseur and collector as well as a fisherman, the place is probably one of the most unusual and interesting on the coast.

It smacks of old New England, with its white clapboard walls and square wooden lighthouse tower. Inside, however, the Puritan rubs noses with the Renaissance in decoration—and to startling effect.

In the spacious living room, heavy carved furniture, antique Italian velvets, and 16th Century stained glass are thrown into bold relief against a background of Spartan simplicity and unfinished woodwork. The contrast is even more striking in the musicians gallery which overlooks the living room. There nine brilliantly illuminated miniatures of old chants are hung beneath bare rafters.

The small grill, however, sticks to the Early American motif, and is furnished throughout with valuable old pieces of the period. There are nautical prints on the walls, and among them the famous Lord Nelson letter in which the great admiral declares he is so seasick he would like to be on top of Canterbury Cathedral. Dr. Rosenbach keeps it there to comfort guests who aren't such good sailors themselves.

All the details of decoration have been chosen for their associations with the sea and fishing. The stained glass window shows the Bible story of the miraculous draught of fishes. There are two old globes of the 17th Century, and barometers of many ages. The tower contains an old Spanish ship's lantern of the 17th Century. And here and there are mounted trophies of Dr. Rosenbach's prowess at deep sea fishing in the “First Folio.”

THIS corner of the minstrels gallery shows the curious blending of primitive background with sophisticated works of Renaissance art. The illuminated miniature on the wall was made for the Sforzas





THE small grill room has a delightful Cape Cod atmosphere about it, and is furnished with rare Early American pieces. The walls are decorated with old fishing and sporting prints, pictures of famous clipper ships, and mounted fish, one of which is a 59-pound channel bass, caught by Dr. Rosenbach. There, also hangs a letter, in which Admiral Nelson admits being seasick and wishing for land, a brave word indeed

AFTER the brilliant glare of the New Jersey coast, the living room has a cool and restful dimness, achieved partly by the stained glass window, and the small windows imitating the ports of a ship, and partly by the dark and solid Renaissance furniture. The window, 16th Century German work, depicts the Bible story of the miraculous draught of fishes





**A** FIGUREHEAD from an ancient sailing vessel resting on the Commons at St. John's, New Brunswick. This proud and portly lady, carved generations ago by Mr. Robertson, a native of St. John's, still looks eagerly out to sea



**F**IGUREHEAD in place on the old bark, *Metropolis*, which bears a curious resemblance to ancient wax figures in the Eden Musee. She is romantic in conception rather than heroic and undoubtedly expressed something of the hidden poetry of the old sea Captain's nature

**B**ELOW, left—A massive figurehead in a Quebec garden, so placed that she gives the poise and sense of flight that must have been hers when she was speeding through the tempestuous seas and furious winds across the Atlantic. Below, right—Sturdy, determined, even prophetic, is the figurehead from the *Phileas*, wrecked off Gay Head, Martha's Vineyard. Sheltered by box, she is now a dominating ornament in a romantic garden in Providence, R. I.







A FIGUREHEAD, round and rosy, with floating drapery and a coquettishly escaped curl, still adorns the bow of the old American vessel, *The Avon*, laid up in the Erie Basin, Brooklyn

PHOTOS BY EDITH S. WATSON

## Figureheads from Old Ships Rest in Modern Gardens

BELOW, left—This large and valiant figure which still adorns bow of the *Mary A.* in New Bedford harbour has curiously enough something of the spirit and magnificent action of the *Venus de Medicis*; stalwart, to be sure, and overweight, perhaps, but fine and fearless. Below, right—Full sized figurehead from the bark, *Belle of Oregon*, built in '76 in Maine, carved by Charles Samson, was presented to the Webb Academy Home for Shipbuilders by Chas. G. Hyde, Esq.







## Ultra Modern House To Take Root in Long Island

Philip L. Goodwin, Architect  
Model by E. T. Howes

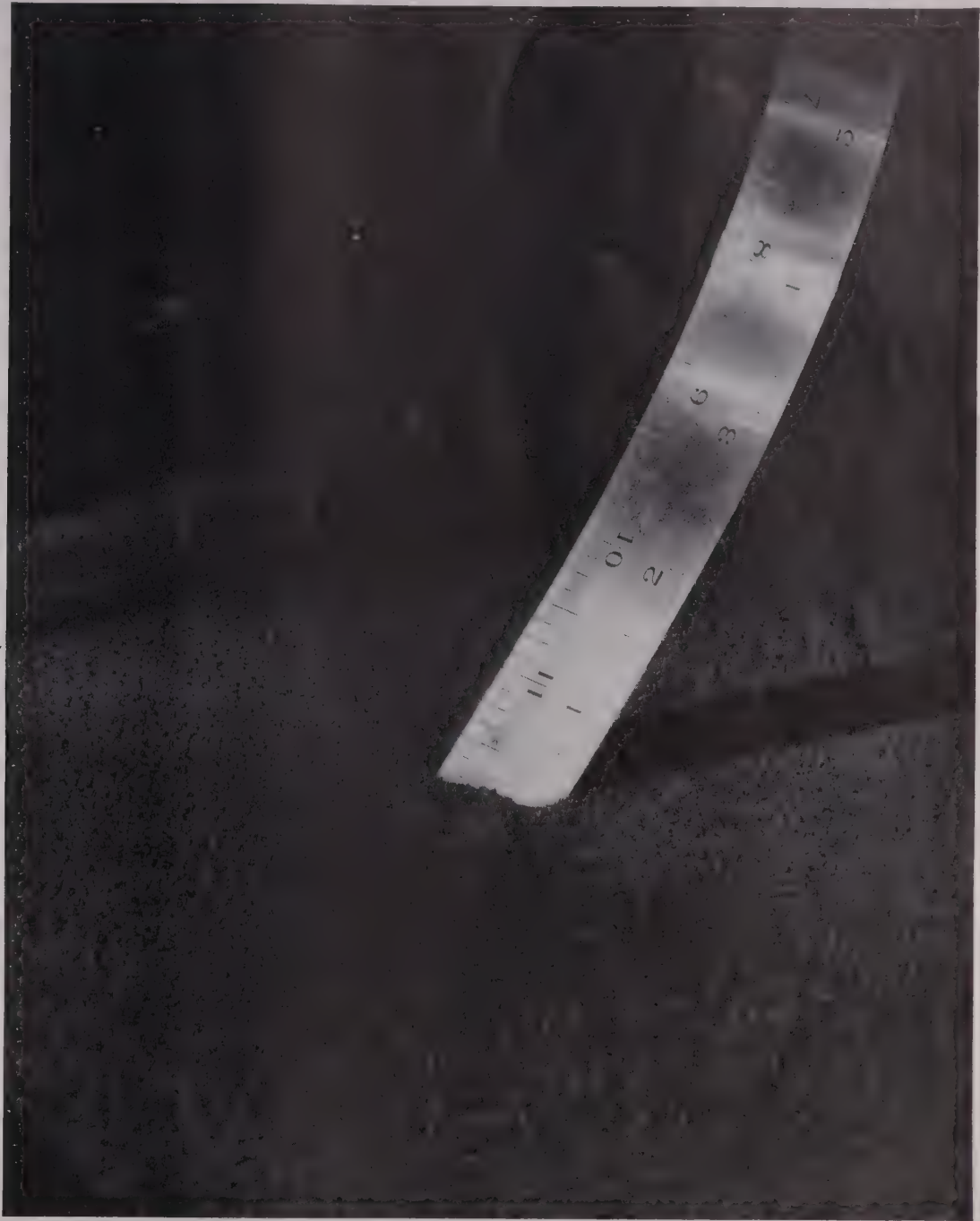
**T**HIS project of a modern house is a refreshing interpretation of the practical simplicity of contemporary architecture. It is planned to be built of cinder block with white stucco cement finish, and to fit into a setting of trees in pleasing contrast to their dark foliage. Nor is it without color interest. The metal sash and doors are to be kept a subdued bluish gray, the chromium plated railings at the balconies left in their natural finish. But the cantilevered balconies and projections over the windows will be painted on the underside a deep blue which will serve to absorb any glaring light. There is no attempt to design in a purely modern way, using new architectural materials with novelty as an object; what may seem new, is simply the total omission of all traditional styles, both on the exterior and in the interior.





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plain-toned and figured, to  
clothe your floors in warm  
beauty and restful quiet —  
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PHOTO BY DANA B. MERRILL

**T**HIS glorified street vendor's cart brings with it all the requisites for the cocktail party. Having been converted into a movable bar it has been given a convenient water-tight compartment for ice, within, and sliding racks for bottles and glasses. A hinged counter of flowered bakelite covers the entire top. White awning has been added. Photo taken in garden of 142 E. 18th St., the oldest apartment house in New York. Frankl Galleries

**B**ELOW—A portable swimming pool for the lawn, penthouse terrace or camping, that may be folded up as easily as a tent, is this one of especially woven green fabric, adequately large for a cooling dip. Children may even swim here. It is filled by means of an ordinary hose and emptied by an outlet pipe attached to the pool. Guaranteed not to leak; it may be ordered in sizes from 12' with 2' depth to 18' with 3' depth. Abercrombie & Fitch

## Last Days of Summer in Town and Country

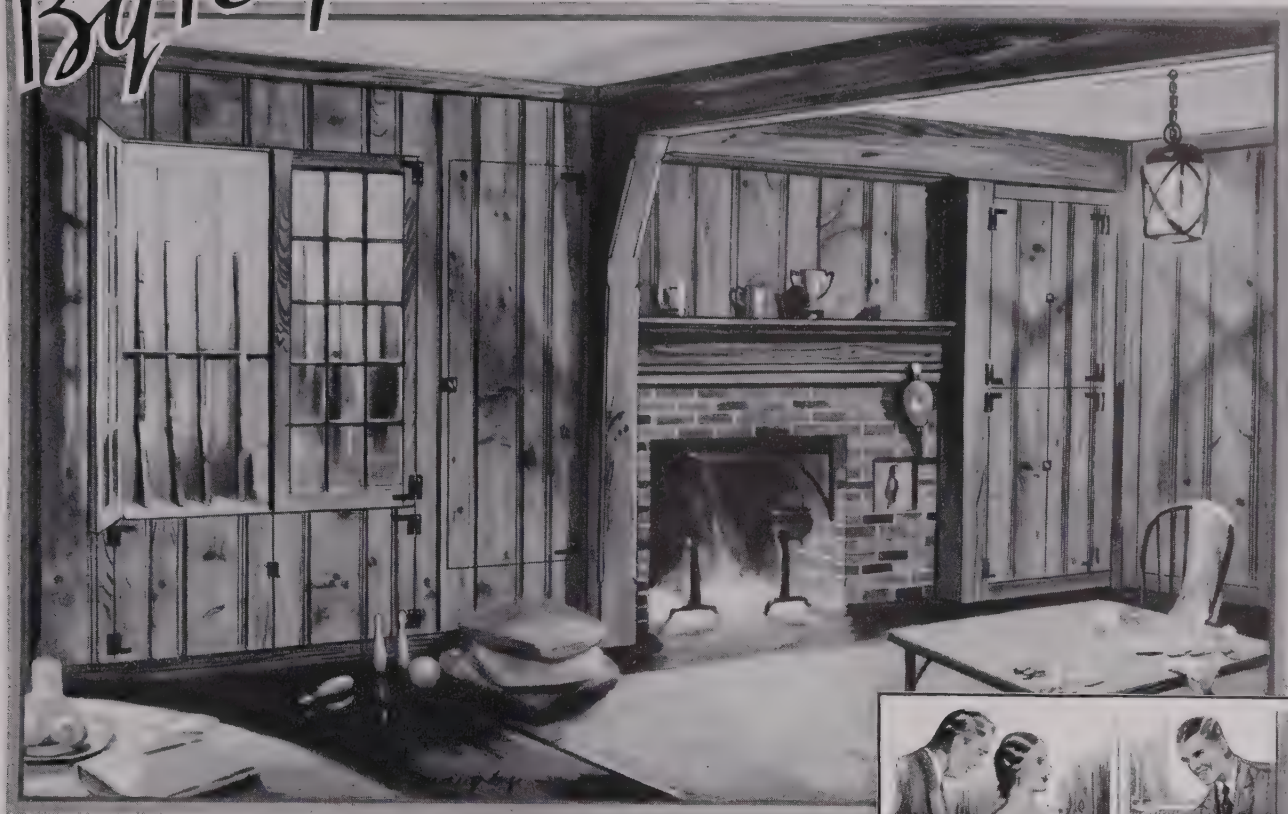
PHOTO BY RICHARD AVERILL SMITH





By Request

This Amusement Room in  
SHEVLIN PINE Knotty Finish



Send for the Plan—

This Recreation Room Works  
24 Hours a Day

1. As a play room for the youngsters in the daytime.
2. As a room for club meetings.
3. As a meeting place for the young people.
4. As a place to play bridge and entertain friends.
5. As a gun or sports room with guns, fishing tackle, golf clubs, etc.
6. As a room to exhibit home motion pictures.
7. As a perfect place for the Christmas tree or New Year's party.

In response to many requests we are pleased to offer this plan for an amusement room in Shevlin Pine Knotty Finish. This room is 20 feet long by 11 feet 8 inches wide and is finished in Shevlin Pine Large Knot Type with simple feather edge moulding. These pine walls stand the excitement of many a party and come up smiling. Dents and bumps do not harm them.

Notice the many convenient cupboards—the gun rack . . . the two large closets for games . . . and the special cupboard for card tables. The lower half is just the right size to hold card tables and above are shelves for cards and other equipment.

This room solves the problem of serving refreshments conveniently.

Opposite the fireplace is a Dutch door. When closed it is a simple door and nothing more . . . but when opened . . . it reveals a complete buffet with serving counter, shelves, and space for a stove and sink if desired. In this buffet china, glassware, and silver can be kept in readiness for entertaining. A large crowd can be served easily by one person.

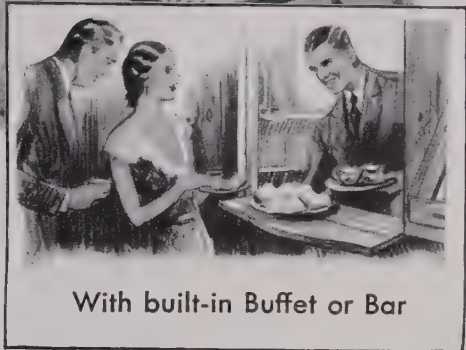
Entertain at Home

This winter there will be more entertaining at home than in years. Many people are installing recreation rooms now in preparation for a season at home.

Those who have just installed an oil burner or gas heater are quick to make use of the space now available. With the coal bin and its dirt out of the basement, there is space for a recreation room that will be useful to the whole family.



Pioneer tap rooms are reproduced with Shevlin Pine Log Siding also. This tap room in the cellar of a modern home quaintly recaptures the atmosphere of a "bygone age."



A Necessity—"Not a luxury but an actual necessity" is the verdict of architects and decorators in regard to the recreation room. It saves untold wear and tear on the other rooms in the house and provides a suitable place for unconventional entertaining.

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# Common or Garden Talk

Observations of an Amateur Gardener

By GAY YOUNG



Left—A flower arrangement by Mrs. Louis B. McCagg, which took first prize in the group of still life studies at the Newport Flower Show

Below—Pansies, and a prayerbook, and a little of nearly everything else filled this colorful push cart which took a first prize at the recent Newport Flower Show

**I**F the praying mantis chooses to make his home in your garden, welcome him, for the daily diet that gives him that sylph-like figure includes a good many pests you will be happier without (his name, incidentally, comes from the devout bended-knee attitude the bug takes when resting or just being nonchalant waiting for his prey to come along). The appearance of this big loose-jointed insect in many areas of New York recently has caused the State College of Forestry at Syracuse to go into a huddle over its life and works. They say that the adolescent mantis is content to graze on plant lice and bugs of like dimensions, but the healthy, full-grown mantis goes around taking large mouthfuls of slugs, caterpillars and other garden foragers.

These entomologists are by no means the first learned body to cast a friendly eye on the mantis. The Greeks used them as soothsaying accessories, and the Turks and Moslems to this day insist that there are more intelligence and piety in the maneuvers of this bug than meets the eye. Peasants of Southern France insist that if you are lost all you have to do is find a mantis, and he will point you to the right road. The Chinese and Javanese cage mantises, make wagers on them, and pit them against their fellow-mantises to fight.

**T**HERE are lots of kinds of mantises—some of the tribes are called "rear-horses" and "mule-killers". In tropical countries there is a tribe called "flower mantis"; a bug of this family has a trick way of looking like a certain pink orchid, and "sitting pretty" until along comes some insect that feeds on these blossoms. That finished, he can relax and look like just a mantis again, if he feels like it.

**F**REESIAS, potted early, may be successfully forced indoors. They should be planted in a rich friable soil with the bulbs just out of sight under the surface. Freesias do not need to be started in the dark, but it is a good thing to cover the top of the pot with paper until the shoots appear.

**O**UT on a big estate in Delaware the other day, week-end guests were standing at an open window with their hostess, overlooking the sweep of grass and beautiful shrubbery. A little bird lighted in the middle of the lawn, sported about a bit, and was off again about his birdish business. Close on his heels came a liveried servant with a squirt-gun, to disinfect the spot where he had landed. Which just goes to show, as the hostess explained to her amazed guests, how on a well-managed estate not a precaution is overlooked to give every little blade and leaf a chance.

**A**BULLETIN on common insects of the flower garden is to be issued shortly by the entomology department of the College of Agriculture at Cornell University. Included in this will be instructions for mixing insecticides on a small scale—a convenience to the home gardener who has to face the problem of getting a receipt made out for commercial use down to fit a rosebush or two. Practically an entire afternoon of spooning might be saved, for example, by just knowing for sure that there are approximately 250 teaspoons to a quart. Included in the tables of dilutions is the information that a proportion of 1 to 1,000 may be made by using  $\frac{1}{4}$  teaspoon to a quart, and a 10 per cent solution by using  $6\frac{1}{4}$  teaspoons to the quart.

**A**STERS respond to rich soil—they belong in the group of gross feeders. Liberal amounts of manure will make long stems. Be on the lookout for black beetles which attack in late August or early September. Use arsenate of lead spray, or shake them into a pan of kerosene. The spray discolors the foliage, so the second method is usually preferred.

**T**HE Shadow Boxes at the Southampton Flower Show, donated by Mrs. George G. Dewitt, proved to be one of the most talked-of features of the exhibition. Honorable mention went to Mrs. E. M. Horne, Miss Cockshaw and Mrs. Albert Symington for this group of ex- (Cont'd on page 60)







# *There are an awful lot of people who will never read* **THE STAGE**

FOR one thing, there is the large army of the mentally unemployed who don't go to the theatre.

For another, there are plenty who don't go to the theatre *much*; who have no abiding love for it, who aren't in the least interested in plays and players, producers and playwrights, and the goings-on of the play world.

Among all these no doubt, are the salt of the earth. And *we* are not at all concerned with scolding, pitying—or uplifting them.

We *are* concerned, and very much so, with that band of inveterate playgoers for whom the theatre is a familiar and ever fascinating world, with those who walk its aisles and lobbies with accustomed feet, who wish to have and pass on the latest and most intimate word of what goes on on the stage.

Month by month, we are finding more and more theatre-loving men and women who can find their way about Times Square—and Westport and Southampton and Stockbridge and Millbrook; and Paris and Berlin and Vienna, too.

They are reading **THE STAGE** because it points them to the plays they wish to see, enriches their enjoyment of the plays they are seeing, renews their enjoyment of the plays they have seen.

They discover in its critical material new yardsticks for their individual evaluation; relish its news of the personalities of the play world; enjoy its luxury of

illustration and its crisp, terse frankness of editorial manner.

No. **THE STAGE** is of no help to the man who thinks that *Reunion in Vienna* was all about college life among the Austrians.

But it is a twelve-month delight to those select and exclusive few who comprise the chosen audience among the audiences.



In the September Issue

## A PLAYGOER'S AFTERTHOUGHTS

*Reflections (some of them a little sad) engendered by the first doings of the new season.*

## THESE SUMMER THEATRES

*They have been honoring their big promises in a big way. Here are first-hand reports.*

## THE ASPIRING CRITIC MAKES SOME RESOLUTIONS

*Principally, after reading the past year's reviews, not to be one.*

## EDITORIAL

*The depression has proved the sweetness of adversity's uses in a dozen ways in the theatre.*

## THEATRE TALK

*The "They-Say"s and "Would-You-Believe-It"s of the stage world.*

## WHISTLE THE NEW TUNES

*We are not of those who think the future of American jazz lies behind it.*

## SUMMER DAY-DREAMS

*Lawrence Langner's list of all the nice things that won't come true this winter.*

## AT THE HEDGEROW THEATRE

*Where Jasper Deeter's actors work (and work well) for board and lodging, and love of the play.*

## PICCADILLY PICKINGS

*Including perhaps a dozen plays which will be seen in New York this season.*

## THE CURTAIN IS UP

*Still a modest little number. It will take its big jump next month.*

## PROMISED AND HOPED FOR

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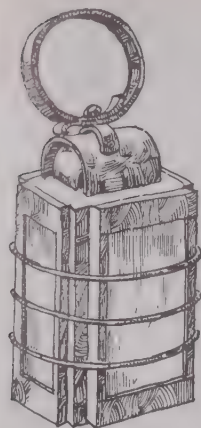
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# A Little Light on the Subject

Lanterns Which Glow Cordially at Our Doorways Once  
Lighted Our Colonial Forefathers into Home and Harbor

OF sturdy wrought iron, ribbed around with wire, this lantern once hung on an old ship's bow. By courtesy of Todhunter

"ALL'S Well!"  
"All's Well!"

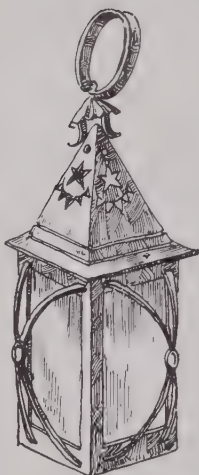
Coming through pitch-dark streets with a bobbing lantern, the watchman of each little Colonial town sent out that reassuring cry. And through the years, even to these days when lamps are being modeled in every conceivable design to fit every real and imaginary need, these friendly old lanterns somehow seem still to emanate hospitality and the assurance that all is well.

Though they are equipped with dependable electric bulbs, instead of whale-oil or candles, and glass has replaced the thinly-scraped cow's-horn which originally gave these lights their name, "lanthorne", excellent reproductions of the old designs are being made, so that there will be enough to "go around."

There is a wide range of choice: one may take a fat old ship's lantern, or a half-round tin one, with a pierced top and a funny little chimney-topped hood, topped off with a sort of tin ruffle. Or choose, if you will, a small hand-lantern, an admirable illustration of which is the graceful cylindrical one in the right-hand corner of this page. It was just such a lantern as this that hung on the wall of the little cabin steamboat on which Charles Dickens took daily trips up the Connecticut River while he was preparing his "American Notes"—the little vessel it lighted Dickens describes as "half-pony power."



Double fluted hood

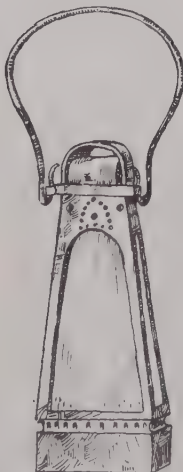


Iron lantern with square peaked hood



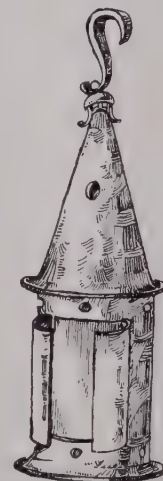
Old cabin light

A small hand lantern made of tin

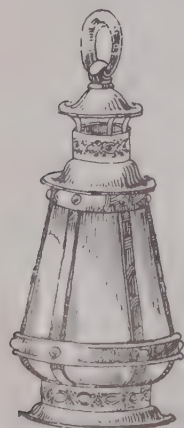


A barred cube lantern

A tall hooded lantern



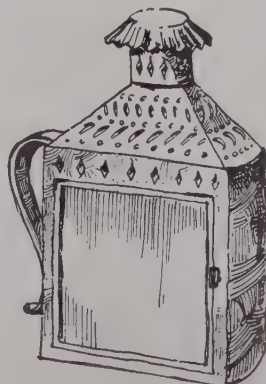
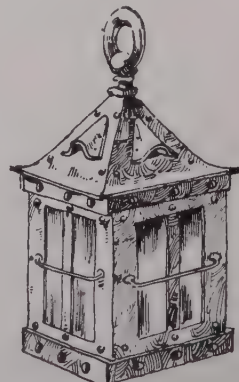
Brass ship's lantern



Old whale oil lantern



Of wrought iron, dormers in hood



Pierced tin hood, half-round back

Drawings by  
Katherine Morrison  
Kahle



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### Chippendale Establishes the Mood

(Continued from page 37)

a table true in spirit to the period of its inception.

The standing salt was, perhaps, the original centerpiece. Its presence in the center of a round table indicated that all, like the "Knights of the Round Table," were of equal rank. In the Chippendale period the epergne, a masterpiece of the silversmiths' art, laden with precious fruit and sweetmeats, was the *pièce de résistance*. The glass sweetmeat dishes of that time are also attractive. This era also left us such delightful pieces as the pierced bread and cake baskets and chestnut bowls, punch bowls, "wine coolers" and innumerable covered dishes which, although not originally intended as such, serve graciously as centerpieces with fruit or flowers.

Porcelain candlesticks and bibelots, which were delicately modelled and painted at the contemporary English potteries, charmingly reflect Chippendale's lighter mood, exemplified by his ribbon back chairs and intricately carved mirror frames full of surprises.

Whatever the shortcomings of the Georgians in the period of conviviality in which Chippendale lived and labored, they displayed taste and elegance in the assembling of their table appointments. No hit or miss here. China, glass and silver were carefully chosen for design, and this is our first consideration today in completing a Chippendale dining room. We are aided by authentic reproductions of the designs of the period and others which are in the spirit of the time.

There is an Oriental strain running through the designs on English china of this era, echoing the Chinese motifs on Chippendale furniture. Figure subjects, both in blue and white and polychrome colors, were popular. Among them is one of tall, graceful girls irreverently styled "Long Elizas." The, so called, "Old Japan" patterns were very much beloved. The artists caught the spirit of the Kakiyemon floral designs, with or without a strange bird and monster, and made them peculiarly their own. The well-known Quail or Partridge pattern, with two birds under a flowering shrub, was adapted from a Japanese model. There were also alternating stripes, either spiral or fan shaped, in harmony with the rococo spirit of the time.

Flowers in relief, particularly on vases, was the vogue and openwork baskets with encrusted flowers were used.

The exotic birds of China, arriving perhaps by way of Dresden and Sèvres, played such an important part on the English porcelain of the period that they are known as "Chelsea birds." Whatever their origin,

(Continued on page 62)

### Shonnard Apartment

(Continued from page 12)

form delightful settings for the two rare Panini panels. Venetian mercury mirrors and 18th Century details are used throughout, particularly in the minor rooms. The effect is one of a place actually lived in by successive generations, each one accumulating something of the prevailing mode, while the spirit remains the same.

Your local dealer or decorator can sell you this group for \$298, in denim or sateen. Write us for his name. Consult him for particulars.



### AN AUTHENTIC FRENCH IMPORTED GROUP PRICED BELOW DOMESTIC COPIES

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## Midsummer Stage Gayeties

(Continued from page 43)

tripetal and centrifugal; both hokum-lovers and hokum-slitters. That "Of Thee I Sing" and "Show-Boat" can run equally side by side—and will run and run for many a day—is a phenomenon that throws a powerful light on what the Public wants—which is simply this: Give them something that is first class and it makes very little difference what the subject matter is; *but it must mirror something that is vitally theirs.*

The new "Show-Boat," put on by Ziegfeld, is a memorable night's entertainment. Paul Robeson, who sings that fine bit of American folk-lore melody, "Old Man River" (with its undoubtedly echoes from Dvořák's "New World Symphony"), put into his work a depth, a fervor, a tragic-epical quality that I have never heard before. This Old Man River is Life itself, and on the words and voice of Paul Robeson as he sings we—you and I and all of us—are being swept down relentlessly like corks on the stream of Fatality to that Open Sea which is—?

Broadway has sometimes been known as *Tomate Surprise*. Two surprise hits that will carry through the summer are "Another Language" and "Bridal Wise."

ANOTHER LANGUAGE.

"Another Language," by Rose Franken, is like the universe we live in: it has all the materials for something perfect; but something went wrong in the making of it. Hence sometimes it's good and sometimes it's bad. And its ending (the play's ending, not the universe's, I mean) is as raw a piece of hokum as the silliest movie director has ever been guilty of.

It has, however, a creational glow, and I forgive it its many structural faults because its theme is something that is dear to my heart. This theme is the Vampire Family versus an individual in that family (in fact, two) who want to break through family taboos.

The eleven characters in the play are all Hallams. They are a mediocre bunch of philistines—all suddenly respectable business bunnies. Over it all presides old Mrs. Hallam (Margaret Wycherly). There trickle in and out of the entrances and exits a raft of sons with their wives whose commonplaces and stupidities (far too photographic) provide the audience with many titters.

The fly in the family ointment is young Jerry Hallam. He's sick of this card-playing, mother-worshipping family. He wants to be an artist. Blasphemy! But he finds a sympathetic ear in his beautiful blond aunt (played luringly by Dorothy Stickney). They fall in love with one another. Stella's husband (Glenn Anders) is not any too attentive and is just another stick-in-the-mud Hallam. He bounces out of the house, leaving Stella and Jerry alone—at night. He never dreams that Old Mother Nature is still without conscience.

BRIDAL WISE.

This is a real horse opera, and it whinnies and snorts its way through the languid summer nights and causes mixed merriment. As a stage play it has its moments when real chuckles and chortles are evicted from you. Unfortunately, we do not see the horses on the stage, probably because they are not stage-wise.

It's all about the Burroughs family

down in Maryland. The framework of the drama is somewhat mouldy and bug-eaten. It concerns those ancient domestic difficulties that have been played *ad nauseam* in every key and combination.

Madge Kennedy, James Rennie and Blyth Daly were all good in the grown-up parts. But Pete and Sam were the show.

Now, the success of "Another Language" and "Bridal Wise" also carry with them a "portent," so to speak. In "Bridal Wise" the parents dislike their offspring, just as in "Another Language" there are the mutterings against Mother and Family. These plays, following "The Silver Cord" and "When the Bough Breaks," probably mean the drama is going forward or backward—whichever you like—to the "King Lear" theme. The Mother and the Family are going to be put under the microscope. It's time!

NO DEPRESSION HERE!

But why be serious these summer nights when the stars still twinkle merrily and ironically and the Cosmos gleams in unabated glory over our petty worries!

I invaded, with thousands of others, the Lewisohn Stadium to hear the Philharmonic and to see Irma Duncan and her Isadorables dance to Tchaikovsky and Dvořák. When great music and great dancing combine under the full moon then the mind—the soul—is lifted out of its hairshirt of troubles, and I, for one, shout hallelujah! that Man has distilled from the presses of Matter and Sound and Grace a little of the immanent glory that runs through the universe like a rare wine. Irma Duncan was at her best. Her dancing has achieved a maturity and charm that put her in the front rank of the daughters of Terpsichore, of whom the great Isadora was the partaker of the throne. She and her company will later appear with the Philadelphia Orchestra. Miss Duncan has fought a hard fight and won. The Stadium was packed on both nights. She will go to the top.

Then there was the performance of the Ben Greet Players in "A Midsummer Night's Dream" at the George Washington Stadium, at St. Nicholas Avenue and 194th Street. This performance was given in conjunction with Modest Altschuler's New York Orchestra. The delightful Mendelssohn music was played. There were lawn seats, and altogether it was a midsummer night's feast. The performance, however, at times labored under the difficulty of inaudibility, inseparable to open-air theatrical performances; but with the glittering lights of the city in the distance, the music and Shakespeare there was a glamorous spirit abroad which pulled out of the most matter-of-fact being a quantum of poetry.

The "Summer Evening Theatre" is here, too. On the roof of the Sutton Hotel the Guild of the Summer Evening Theatre presented Edmond Rostand's "The Romancers." It's a thin play, but had all the charm and lightness which we expect of these performances. It's the sort of thing one should see while sipping mint juleps—but the juleps may come later. ("Repeal" is like a chicken in the hat of Houdini.)

The Barbizon-Plaza put on an extra-fine show in Jay Strong's "Nine





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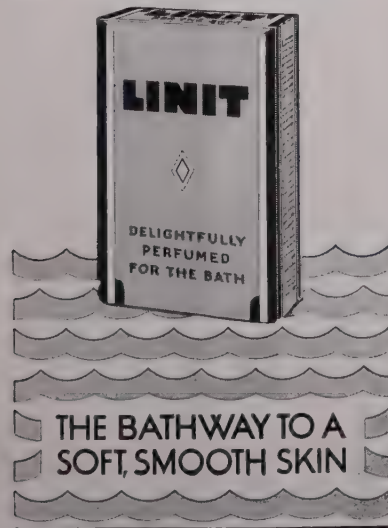
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## Midsummer Stage Gayeties

o'Clock Revue." A mixture of music, dancing and sketches, it had glow, shimmer, laughter and charm. This must be numbered among the pleasures of this summer night's chronicle of woe-killers.

BEYOND THE HARLEM LIES—  
BROADWAY!

The greatest phenomenon in the land of the stage is the summer season of plays from Maine to Colorado—and beyond. In Colorado we have the strange news that Lillian Gish is doing "Camille," the lady who, as you will recall, died for Armand Duval. Her gay night life had, incidentally, brought on tuberculosis. Lillian as Camille sounds deliciously good, but dying of tuberculosis in the mountainous regions of Colorado sounds rather like a slander on that fair State.

Wherever I week-end I am now invited to see a play in a barn, in a shack, and sometimes in the open. All the Broadway stars who are not squawking in Hollywood may be seen in these performances. They help out on the bread-and-butter problem. But it's hard on the critics—for who will pay a critic's railroad fares to review all the summer shows between here and Colorado? (Deep editorial silence.)

Westport, Conn., may be called the Times Square of the summer theatrical season. Lawrence Langner, of the Guild and the Repertory Theatre, has put on a new comedy, "For Husbands Only," by Basil Lawrence, directed by Winifred Lenihan. This is a domestic squabble. Nora is a writer and Paul an architect. That's enough to cause a squabble anywhere. And all agreed that the play was not bad entertainment. Osgood Perkins, June Walker, Armina Marshall were in the first-line squabble trenches. It is drawing crowds. Other plays are looming at this red-and-gold rustic theatre.

I dash up to Woodstock and find the indefatigable and woodsy Harvey White putting on a comedy by Lawrence Eyre called "While Doctors Disagree." These are the Maverick Players, and, as becomes mavericks, they do nothing conventionally.

Provincetown, Mass., is a name indissolubly connected with the theatre. That name has "made history," as they say in Congress. The Wharf Theatre has "Fish for Friday" run-

ning. There is also "Motif Mosaic." They tell me that the latter has "an immensely multiple emotional eloquence." Ah, g'long!

THE COMING OF GEDDES.

Virgil Geddes' work is gradually getting a hearing. This American playwright has had one play produced in New York—"The Earth Between," which was reviewed in this department with some cheers.

Geddes' work is concerned mainly with Western rural types. His treatment of his themes is extraordinarily vivid and sun-clear. In fact, he is more clean-cut and direct than even Eugene O'Neill. His dialogue is cut to the bone. There isn't an atom of ornament anywhere. The speeches of his characters ring out like pistol-shots. There is an inevitability about the action of his characters and the bare story of his plays that out-Strindberg Strindberg.

"In the Tradition," the comedy of a corpse, raised a pretty row when it was produced a few weeks ago by the Brookfield Players, in Brookfield, Conn. Mrs. Stokowski, wife of the Philadelphia Orchestra director, walked out on it. But there were those forty years ago who walked out on Old Daddy Ibsen. Now we walk out on Ibsen because he bores us. *Tempus* not only *fugits* but laughs at our prejudices.

I prophesy: Virgil Geddes will be the next Tall Talk.

LE GALLIENNE—SCHILDKRAUT.

At this writing the only authentic, blown-in-the-bottle announcement that can be made are the projects of the Civic Repertory Theatre. Eva Le Gallienne and Joseph ("Peppy") Schildkraut will put on "Dear Jane," by Eleanor Holmes Hinckley. This is a play based on the life of Jane Austen. Josephine Hutchinson will play Jane. Then there will be a production of Lewis Carroll's great piece of sardonic nonsense, "Alice in Wonderland." Miss Le Gallienne will play the White Chess Queen. Mr. Schildkraut will play the Queen of Hearts (really!). It looks like a gala night. Another presentation will be "Gruach," by Gordon Bottomley. This will be no less an entertainment than the early life of Macbeth and Lady Macbeth, who were, as you doubtless recall, the parties of the first part in the celebrated Duncan bump-off.

And so now: Lights! Curtain!

## The Grace of Modern Glass Design

(Continued from page 15)

in a collection of this glass we may see, if we look thoughtfully, a picture of America in the decorative crafts. The designs are not self-consciously individual; they are rather a satisfying merging of the different forces that meet on this battle ground of industry and art, a merging that comes forth with a very definite personality of its own.

The effect of the goblets and vases, the bowls and plates and tumblers, is of extreme and casual simplicity. Their charm is subtle; the beauty of the workmanship only gradually is appreciated as one examines the tiniest flower and finds the fine detail

that has made it a poised and graceful spot in the design to which it belongs.

As the hand of the modern is upon all of the fine engraved crystal that the various countries are offering as their contribution to the body of decorative arts that the future will judge us by, so now as in the past is a definitely national impulse present to guide its expression. Whatever creative lack we may feel in some branches of the decorative arts, it is only gratitude and pleasure that we have in Steuben glass which can offer such a satisfying collection of hand blown and engraved crystal.

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## Temple of Jagannath, Udaipur



## Common or Garden Talk

(Continued from page 54)



A lovely mass of chrysanthemums of the variety *Ermalenda*, a part of the fall showing—an annual event of importance at Bronx Botanical Gardens

hibits. There were others of much interest.

Tea tables set under umbrellas for terraces by Mrs. E. M. Horne and Mrs. Henry W. Torney, and individual luncheon services arranged by Mrs. Wm. Robinson, Mrs. E. M. Horne and Mrs. Kenneth O'Brien were given awards. For the best arrangement of white flowers the first prize went to Mrs. Carter R. Leidy; second, Mrs. Robert Malcolm Littlejohn; third, James Taylor Terry. Mrs. Charles E. Van Vleck, Jr. was given the award for the best decorative ar-

contains planting detail for such intimate spots as patios and little town gardens. The awkward typography and layout of this book detract from its interest. Nonetheless, it will be a useful volume if you have on your hands a back yard, front yard, side yard or penthouse terrace. It would help you think of things to do with sunken gardens, pools, steps, trellises and paving stones. Made up almost entirely of bad illustrations of nice English gardens, it's a book to work with, not to keep around for its pretty pictures. Prepared by G. C. Taylor.



For cutting, some of the smaller-headed varieties of chrysanthemums are graceful. From the Bronx Botanical Gardens

range of vegetables, Mrs. Carter R. Leidy and Mrs. Wm. Robinson Simonds for a pair of mantle vases.

In the potted flowering plants in bowls, Mrs. Kenneth O'Brien took first prize, and in the arrangement of flowers for breakfast trays awards were given to Mrs. Wm. Robinson Simonds and Mrs. Charles E. Van Vleck, Jr. Mrs. James Shewan's garden at Strathmore took first place for 50 feet of ferns and flowering plants, and Mrs. Rufus L. Patterson's garden at Levoir took second place in this group.

**"GARDEN Making by Example,"** a new English book published in America by Charles Scribner's Sons

**W**IDESPREAD interest in amateur flower shows has caused several local and state garden organizations to turn their attention to training judges. The New York State Federation of Garden Clubs will hold their third Course for Judges of Amateur Flower Shows this winter, according to Mrs. James Baird, president. This course is being expanded so that it not only prepares garden enthusiasts for helpful, impartial and stimulating judging, but will be interesting to exhibitors as well. The Hillsborough Garden Club out at Burlingame, California, has published an attractive little book on scoring systems, which tells all about how to train your flowers up in the way they should grow, if you want blue ribbons pinned on them. This book has scoring tables for all kinds of exhibits and should be a great help to clubs which are trying to raise the standards of their shows. Emphasis is being put on the attractive arrangement of exhibitions, as well as upon choice blooms.

**O**N the upper shores of Lake Hopatcong several people with rock gardens employ as a gardener an old fellow who comes around each season with amazing bargains in roots and bulbs of choice varieties. For several years he has been regarded as a great treasure, in spite of the fact that a surprising number of things seemed to winter kill each season. But gradually, as people got to know each other, the horrible truth has leaked out: those same charming pasture roses which Mrs. R—— was so proud of last summer are now blushing under Dr. H——'s dining room window.



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(Continued from page 57)

they are joyous creatures with no mission but to please. When painted in rococo reserves in one of the rich ground colors for which Chelsea and Worcester are famous, such as claret and scale blue, said to have been inspired by the scales of the Chinese carp, Chippendale ribbon back chairs can find no more fitting companions.

Although Josiah Spode did not begin potting until near the close of the Chippendale era, he continued its traditions, combining classical, English and Oriental designs in a wonderful world of makebelieve of his own creating. Many of his early patterns are so typical of the English Rococo period as to rightfully belong to it. The, so called, Chinese Lowestoft was also imported at this time.

The blue and white "India" porcelain, brought to England by the East India Company, painted with island views, no doubt found its way to Chippendale dining rooms for use on ordinary occasions with home-woven linen. This was followed by printed designs in the rococo style on Staffordshire earthenware, of which Spode's "Tower" pattern is representative. The artist let his imagination play about the old mill on Spode's Staffordshire estate, but even it is overshadowed by the luxuriant trees with an Oriental air. A Chinese fretwork bridge and exotic birds and flowers fill the foreground of this make-believe view of great charm.

The shape and decoration of glasses in the Chippendale period was a matter of importance. They were usually brought in at the close of a meal when the cloth had been removed, so the polished surface of the table showed them to perfection.

There is a funnel or bell-shaped stemless glass, shown in Hogarth's engravings, which appears to have been used extensively. The stems of the better glasses often contain a twist and some are cut in facets. A continuation of the baluster stem is seen in the knob or knobs on many of the glasses.

Cutting was employed to a certain extent in the decoration of English glass in the Chippendale period, but it was usually confined to the stem and the lower part of the bowl.

The rococo spirit of the era is also apparent in the silverware. The reaction from the severely plain designs of "Good Queen Anne," which depend on beauty of outline, was gradual.

Many of the motifs on the silverware of the period also appear on Chippendale furniture and not infrequently on the china. There are fluting, spirals and C scrolls in variety. The gadroon, a rope like border of twisted convex fluting, was used extensively as an edging as, also, was the "pie crust" border, which is also seen on Chippendale tea tables, designed to keep the precious tea china from falling off. The shell and scrolled acanthus leaf motifs were popular. Chippendale also used a design of falling water, which also appears on some of the candlesticks of the period. The hoof, paw and claw and ball feet were all used. The claw and ball foot, also used by Chippendale, is thought to have drawn its inspiration from the Oriental dragon clutching the sacred pearl.

Spoons, knives and forks, had by the Chippendale period nearly reached their present perfection.



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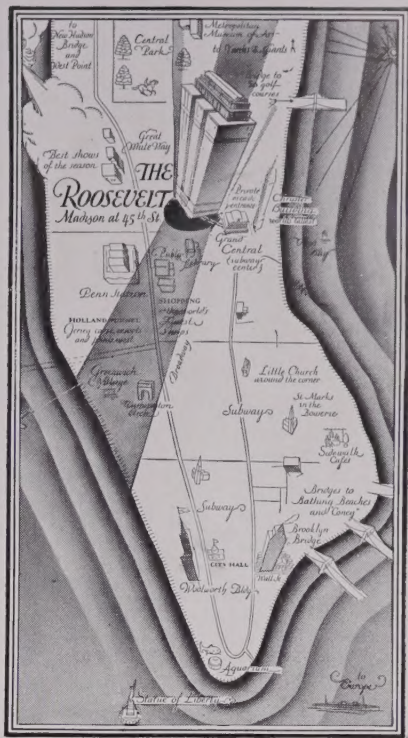


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